THE MUSICAL VISITOR

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STUDYING WITH HANS VON BÜLOW.*

BY THEODOR F. BOHLMANN.

THEODOR PFEIFFER, and lately also Vienna da Motta, have written books in which they publish accounts of lessons given to them and others by the great Hans von Bülow. It seems strange that these two extremely interesting little German pamphlets have not yet found their English translators, the more so since not half enough has been done to make the importance of Bülow for the development of musical executive art understood — do not let us say, to the masses, but not even to the teachers. It is actually sad to overhear remarks like the following, which you can hear almost every day, when a pupil comes to a music-store and asks for a certain piece of music: "My teacher told me to get the Bülow edition if possible, but if you have not got this in stock, he told me another edition might do just as well." Imagine, for instance, the Chromatic Fantasie and Fugue or the Italian Concerto by Joh. Seb. Bach. The only good edition, from the instructive standpoint, of course, is Bülow's edition of these two works. Now let us suppose the clerk can not find that, and proposes Czerny's-Peters edition, it having, in addition, the charm of greater cheapness about it. (Alas! it is cheap from the financial, but still cheaper from the artistic point of view.) What will be the consequence? The pupil, encouraged by the teacher's words, "another might do just as well," will take Czerny's edition, will study the piece after a fashion, and the result will be an altogether worthless performance of the work.

Bülow was the first to break with the pedagogical habit of degrading Bach's piano works into a more or less useful five-finger-exercise institution, to a kind of gymnastic sport, cultivating the independence of the two hands, etc. He was the first one to bring Bach's musical element to the light through his excellent fingering, dictated by the meaning of the musical phrase, and by putting the phrasing-slurs over the notes at the right places.

The teachers who understand the fingering of Bülow's editions you can count on your fingers, and that is because they never understood Bülow.

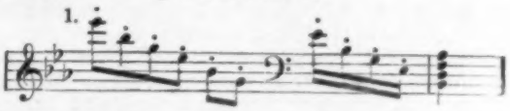
Bülow used to recommend Klindworth's edition of Beethoven more than his own, and simply admired the fingering of it, which is selected entirely after the methods of Bülow himself, and used its fingering personally, as the present writer knows from the late Bülow himself, who was kind enough to take a great interest in his musical career. This fact surely warrants the excellence of this edition, because everybody knows how Hans von Bülow played Beethoven, and that his Beethoven-playing made his reputation. And yet I heard one of the greatest technicians on the pianoforte say (and this man is now one of the most popular teachers in Europe): "Bülow and Klindworth ought to be condemned in eternity to play their own fingerings!" That such a remark is nowadays possible, and that in the case of a pianist great at least in the technical respect, plainly shows that there is yet plenty to do before it may be hoped that the understanding of Bülow's artistic intentions will become a general one, and this, as we have seen, refers even to the professionals. Pfeiffer and Vienna da Motta give splendid records of those unique Bülow lessons, which certainly deserve to be generally known.

Let me quote from both works a few musical witticisms made by Bülow during his teaching at the Raff Conservatory, in Frankfort-on-the-Main, in 1884, '85, '86, and '87:

"The piano pedal in Bach plays the same role as the Social Democracy in the Reichstag in Berlin."

"This left-hand passage from the first movement of the Emperor Concerto by Beethoven—

1.

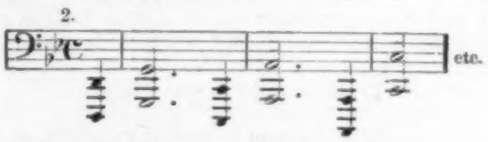


must sound as if a horn had become crazy."

"Treat difficult things as if they were easy, and easy things as if they were difficult."

"These bass-steps in Brahms' Rhapsody in G minor—

2.



must sound as if a tiger should open his jaw."

"In listening to Rubinstein's playing one sometimes is as much charmed as shocked."

"By my explanations I intend to put a 'Bædecker' into your hands, to travel by in poets' lands." (Bædecker is the author of the most popular European traveling guides.)

"There are 'scherzi giocosi' and 'scherzi seriosi.' Most scherzos by Beethoven are infernally serious."

"The pupils of Chopin have published an edition of the works of Chopin in Paris. But Chopin's male pupils are just as unreliable as Liszt's female ones. Take Klindworth's edition of Chopin by all means."

"If you want to learn how to play the theme of the Variations of Op. 109, place yourself before a beautiful flower and imagine it were looking at you."

"Repose is the first duty of a pianist."

"To be ugly, à la Berlioz, one must have terribly much genius."

* Title of two excellent books by Theodor Pfeiffer and Vienna da Motta.

MUSIC IN THE PUBLIC SCHOOLS.

REV. PETER ROBERTSON.

THE public schools, where the millions of our children gather and receive the first elements of an education, afford the best possible field for patriotic musical education. As music is justly recognized as a chief instrument of refinement and culture, it is fitting and proper that due attention be given to it in the formative period of child-life, and then the instruction of it should be continued from the primary on through high school. Notwithstanding the pressure which is brought to bear on our public instructors to increase the number of studies in the primary and high schools, we can not afford to relegate the study of music to a secondary place in our course of studies, for at some period of their youth about nine tenths of our people are actually in the public schools and, therefore, directly under the molding influence of the public teacher. Moreover, a large part of the popula-

tion whose children, or brothers and sisters, are pupils, are for years directly under the influence of the public schools; so that a movement that shall bring about a vigorous, healthy, national culture of music in the public schools will speedily affect almost the whole American people.

A universal and thorough study of music as a religious, national art in the parochial schools of Italy, Germany, and the Netherlands, produced the splendid Italian, German, and Netherland Schools of Music, with their long array of illustrious composers.

The public schools of America are more than the parochial schools of Europe were; an equally thorough and earnest culture of music as a religious and national art, in them, should produce even a more remarkable result. A peculiarly broad, ideal type of music ought to be the natural offspring of the intense, free, noble life of the present day. To produce this much desired result, a natural, healthy system of training in music must be adopted in our public schools.

If thirty minutes per day were given to the more important rooms in our public schools, with a correct method and a well-chosen course of studies, it would be possible during the average time, which is very limited indeed, given to the education of our children to do very much towards the creation of a truly national school of American music and musicians. Ten minutes per day given to the study of the principles of music, to voice culture, respiration, position of body, teaching the scale and its construction, the principles of harmony, melody and rhythm, sharps and flats—the tonal intervals of music, the history of music, and twenty minutes given to singing a varied, wholesome music, all well and wisely done, would soon see a most remarkable change in the musical life of our country.

We must insist upon constant practice of musical composition on American themes of a very varied character, expressive of numerous forms of life, in the high schools, and the awarding of prizes for the highest excellence in the same. Goethe's father divided his son's time about evenly between receiving impressions and giving impressions, reading what others had to say and writing down what he (the boy) had to say.

In the same way Mozart's marvelous gift of expression was developed. In the same way the old parochial schools educated the choir boys to sing and play the best music and compose for themselves daily. By such methods great artists were produced. There was an abundance of technique, but it was always secondary, always the servant following after music, never the primary thing, never the supreme master, as is too often the case in our conservatories and colleges of music.

It is very evident that Handel, Mozart, and Beethoven possessed an admirable technique, yet we hear nothing of that as compared with their wonderful power of expression, which is the real business of all true music.

Whenever a nation will give itself, universally, earnestly, to the study of an art, creative genius will manifest itself, and just so sure as we wake ourselves up to this subject, study music universally, so soon will our national music be a fitting and appropriate expression of our social, religious, and national life. The reasonableness of all this will be apparent from the fact that the sciences of Physics, Astronomy, Geology, Botany, etc., have been brought down to the simplicity of child-life, and some of the very best minds have written books for that very purpose. Of course much will depend upon the tact and spirit of the teacher to present this, the divinest of all the arts, in an attractive form, to stir and stimulate the students with a suitable variety of exercises and songs.

When we reflect for a moment upon the power of music in home life alone, we will readily conceive that it is of as much importance to the happiness of the family as some of the branches which are given several years of daily study. We assume that the musical course already pursued in the public schools is as extensive and thorough-going in intention as the time and money at your disposal will admit, yet it is very difficult with the large territory you are expected to cover, and the few hurried moments at your command, to realize what you feel ought to be done in the respective school buildings of which you have charge.

The culture of the few in the fine arts has never produced anything great or abiding in art, literature, or science, though it has frequently been the precursor of a great national awakening. So the musical culture of the few in America may be the precursor of great things in our country, but the great things will surely never come until after the masses have been aroused. The public schools is the best place to begin to awaken the masses.

Orpheus, in Grecian Mythology, stands as the representative of music, and is said to have moved animals, and trees, and senseless stones by the sweetness of his harp. Armed only with his lyre he entered the realms of the dead, and eased, for a time, the sufferings of the fallen.

Teachers in the public schools, your mission is a similar one. Orpheus was a healer and an enchanter. The seven-stringed harp which he received from Apollo he handed down to his successors with nine strings. Therefore magnify your office of teaching music, respect it, love it, honor and glorify it, and those who have charge of the disbursement of our public funds, well backed by a strong musical sentiment, will deal generously with you, and your profession will be held in high esteem by a grateful, music-loving public.

SOME HINTS ON THE PRACTICAL APPLICATION OF WILSON G. SMITH'S TECHNICAL STUDIES.

BY THE AUTHOR.

FIVE-MINUTE STUDIES—*Concluded.*

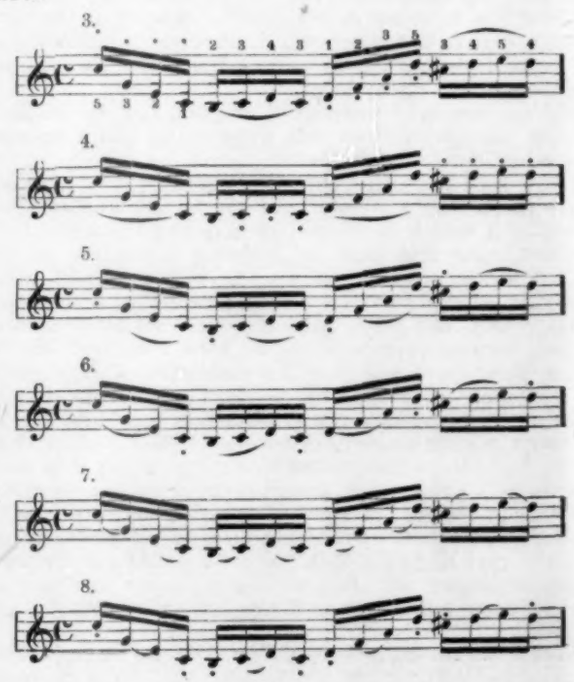
STUDIES Nos. 17 and 18 call for no special comment other than that they are to be practiced with both legato and staccato touches, and a perfect equality of touch in both hands maintained.

STUDY No. 19.—This study is first to be practiced with:

First—With legato touch throughout.

Second—With staccato touch throughout.

Afterwards as indicated in the excerpts 3, 4, 5, 6, 7, and 8 below.



STUDY No. 20 is one demanding a perfectly free wrist action in interlocking hands.

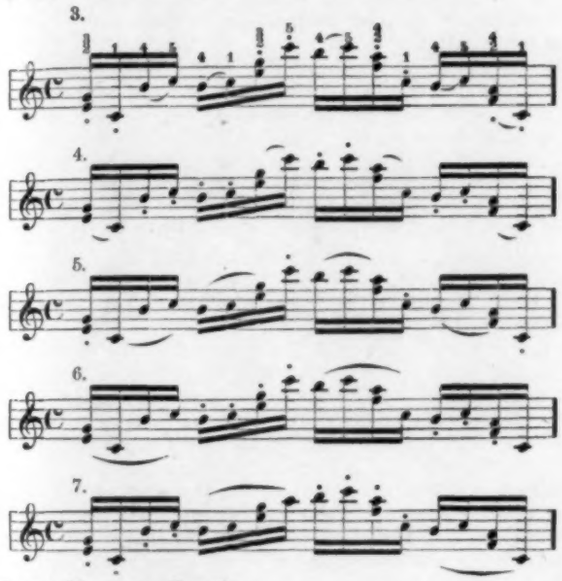
STUDY No. 21 may be practiced with the same variations in phrasing as has already been indicated for Study No. 19.

STUDY No. 22 (First in Book 2) is to be practiced after the following formula:

First—Entirely legato.

Second—Entirely staccato.

Afterwards according to excerpts given below.



STUDY No. 23.—Practice:

First—Entirely legato.

Second—Entirely staccato.

Third—With first half of each measure legato and second half staccato.

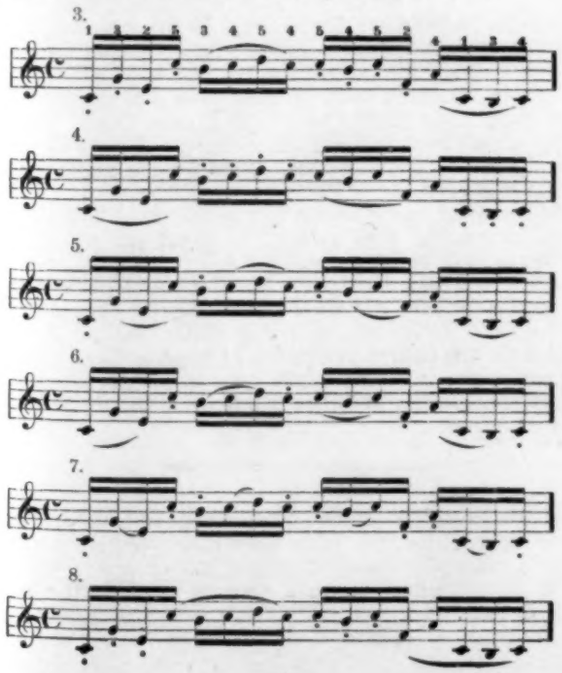
Fourth—*First half* of each measure staccato, *second half* legato.

STUDY No. 24.—Play:

First—Entirely legato.

Second—Entirely staccato.

Afterwards as indicated in excerpts below.



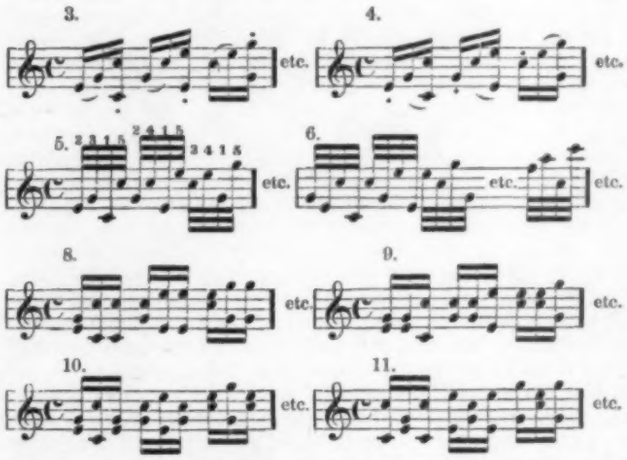
STUDY No. 25.—This study being an extension of No. 24 two octaves, will admit of the same treatment as recommended for that study. Whenever the several studies are practiced staccato (*always with* a *delicate wrist* and *finger action*) the left hand should bring out the melodic basis in as singing a style as possible, using the technical figure in the right hand as an arabesque accompaniment. This suggestion applies to all of the studies. This mode of practice will lead to a development in melody playing in the left hand, which is of great importance in artistic piano playing.

STUDY No. 26.—Practice:

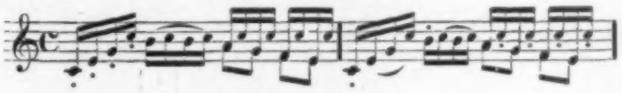
First—Entirely legato.

Second—Entirely staccato.

Afterwards with following variations in phrasing and figuration.



STUDY No. 27.—This study, besides the customary legato and staccato modes of practice, may be practiced to advantage according to the following excerpts.



STUDIES 28 and 29 call for no special comment save the legato and staccato treatment.

STUDIES 30 and 31 can be made more valuable by practicing with the left hand in unison with the right, an octave lower.

STUDIES 32, 33, and 34 require only the legato and staccato treatment.

STUDY No. 35 should be practiced with the same variations in phrasing as suggested for Study No. 26.

STUDY No. 36.—Practice:

First—Entirely legato.

Second—Entirely staccato.

Third—With the first note of each group staccato and the remaining ones *very legato*.

STUDIES 37, 38, 39, 40, and 41 call for no special comment other than is indicated in the original edition.

WILSON G. SMITH.

Cleveland, Ohio, Nov. 1897.

TOUCH must conform to the character of the piece of music to which it is applied, consequently it varies in its composition and general make-up. Thus there is a certain dignity and nobility, a manliness and freedom from mere sentimentality, about a fugue of Bach or a sonata of Beethoven which demands characteristic expression through a corresponding touch, in order that the thought and meaning of the composer should receive justice.—*Wm. Mason.*

CONCERNING THE PRACTICE OF THE SCALES.

BY W. S. B. MATHEWS.

(Concluded.)

THE third time through the scales I would begin in the fourth grade, and here I would use four octave forms in a great variety of ways. I think the best practice forms are those compiled by Dr. Mason, partly from the Tomaschek scales and partly of his own invention. They are four octave forms with rhythm; that is to say, they are played at the rate of two, three, or four notes to a beat, in triple or common time, and the forms are repeated over and over until the scale comes out with the accent on the first note. The value of the rhythmic treatment of scales lies, first, in the number of repetitions that are necessitated in order to complete the form, and, second, in the occupation of the mind with the rhythm. Because, whenever we do have scales in the course of pieces they always have something else with them, so that the scale has to be played not as the main thing but as a sort of subordinate idea, for which reason it often happens that a pupil able by concentrating his mind to play a scale correctly as such, will fail entirely when the scale occurs in the piece, owing to the necessity of watching the left hand and keeping track of the musical idea, and so on. When Dr. Mason first proposed the accented treatment of scales there was very general objection made to it on the part of piano-teachers, and many of them have retained those objections until the present time. They claim that the introduction of the accent tended to make the scale uneven, but I think experiment will show that this is not so, as, for instance, if you take a four-octave form, four notes to a beat, in the common time, accenting only at the count one, you have an accent only once in sixteen notes, and this gives you fifteen notes straight along, all of which are light and even. If you will carefully watch the playing of pupils in scales not rhythmically treated, you will find that they never play fifteen notes in succession light and even until they are very advanced.

The fourth time through the scales I should use in the fifth grade or thereabouts, and aim at still higher speed.

One of the most important devices of scale-study that has been suggested at all was introduced some years ago by Dr. Mason in the form of what he calls a rhythmic table. By this he means scale-playing first in quarter notes, then in eighths, then in sixteenths, and in thirty-seconds, beginning with the quarters at the rate of about 76 to 100 by the metronome, and keeping the same rate of movement throughout all the forms. If the four-octave form be taken in 3-4 time it will complete itself in once up and down the four octaves. When we arrive at the key-note we double the movement and play in eighth notes. This will run twice up and down before the accent comes again on this first note. When we arrive at the accent on the bottom note we change the movement to sixteenths, exactly doubling the previous speed, and when this form is completed, change again to thirty-seconds and continue playing in thirty-seconds until the form is completed, with the accent upon the bottom note. This device may seem complicated as one reads it, but by trying it upon the piano it will be found quite simple. The only practical difficulty is to play the thirty-second notes with sufficient speed to keep the movement at exactly the same rate as the quarters in the beginning. This method of practice, I think, has now found a very considerable application in the Virgil School, two or three of these grades of speed being habitually used there. It is one of the principles of Dr. Mason's scale-playing that the slow scales are played with a heavy touch, as a rule, and the faster they get the lighter the touch, and the lighter the hand is carried. I think the same principle holds in the Virgil Scales—the touch on the quarter notes is probably taken at about six or eight ounces, and on the eighths no more than four, and on the sixteenths and thirty-seconds as light as possible. It is one of the conditions of securing speed that the hand be carried very lightly.

Another mode of diversifying scale-practice, and a very important one, is the introduction of staccato touches. In this case I should use the finger staccato, made by flexing the second joint, as used to be done in the tremolo touches which were in vogue twenty or forty years ago. The scale in eighth notes and in sixteenth notes practiced staccato, has the effect of brightening the touch and imparting more brilliancy. It also makes the fingers more reliable. The ear becomes more exacting and wants to hear every note in equal force with the others.

On the whole, I should say, that while the general objects of the scale-practice for familiarizing the hand with the keyboard and imparting fluency are to be regarded as practical, and scarcely to be accomplished so well in any other way as by scale-practice, it would be a great mistake not to add to the scale-practice these other elements of rhythmic treatment and diversification of touch and power. To play the scales as we used to from Richardson's Instruction Book at a certain moderate speed in uniform power, once through each form, is of very little value. When three or four sets of scales have been treated in this way the hand had accomplished almost everything that it can in scale-practice along this line, and as a matter of fact if you will examine the Richardson Instruction Book you will find that there is very little progress in the book after the grand practice of the scales has been reached; the pieces in the latter part of the book being very little more difficult than those at the beginning. This circumstance was due to Richardson himself having been an incompetent piano-player. He had a very stiff, impracticable hand, which Dreyschock was entirely unable to develop into anything like flexibility and fluency, and consequently, while he was giving him these difficult forms of the scales in double sixths he was giving him for pieces little studies by Heller and little Songs Without Words; or, to say it differently, while the scales belonged to the fifth grade or the sixth, the pieces belonged to the third or fourth.

The principle of diversifying the touch and introducing staccato could be applied occasionally in the second treatment of the scales given above, or even in the first, according to the discretion of the teacher whenever the qualities of the touch seemed to make such treatment advisable.

The reader will observe that what I have directed here can be carried out equally well from any instruction book you happen to have on hand, or from no instruction book at all, since everybody knows the scales. While it is no part of my business in this place to recommend books and methods, I can not help saying that any teacher who will read carefully through Dr. Mason's book on the scales will get ideas for diversifying scale-practice to a much greater extent than he has previously been in the habit of doing. Nearly all those ideas are in the Piano Primer, issued by the publishers of this journal.

Perhaps some reader would like to ask what will happen if scale-practice is done away. To this I answer, I doubt whether it will be done away for many years to come, although it will take relatively a less important place than it has done in the past, and what will be done in place of it will be a further development of double scales, and the practice of Bach for the clear development of musical ideas. In the long run, however, piano pupils have to practice all sorts of material, because the key-note of a finished success is a well informed versatility.

EMERSON says: The aim of all arts is the same, though each of them reaches its goal by its own road. Ritter, working on the same line of thought, puts it in this form: Music is not an isolated art; it forms a necessary link in the great family of Arts.

EXPRESSION.

BY CALIXA LAVALLEE.

EXPRESSION is a natural gift, in which the proper education and direction given to studies can help develop, guide or modify; but the germ of this precious quality is, above all, a part of our organization. The most gifted instructor can never replace by more or less method the native sensitiveness which makes us translate our sentiment and emotions. The affinity of expressions between the virtuoso and composer is one of the principal causes of a good interpretation.

An artist will be more or less inspired according to how his thoughts correspond and awaken in him his own sensitiveness.

That sympathy dwells within us even in hearing. That mysterious sensation is often felt between the artist and his auditors; it is like an electrical current, which produces enthusiasm when those works are interpreted by artists of whom the heart beats in unison with the genius of the author, and that the auditors are gifted with the taste to appreciate the beauties of a great work and the finish of its execution.

We must not mistake expression for mannerism, for it is to expression what softness would be to sensitiveness; and I warn the student against exaggerating, for it becomes a parody on expression. The individual impression of the performer must always yield to the character and style of the master he interprets. It would be changing the color of the work by substituting your own sentiment to the one of the composer, to change his indications, and that with the sole object of producing more effect.

Expression has its different modes, the same as style, which it is derived from. We find it simple and naive, then again pathetic and passionate, sometimes the phrase being diversely accentuated to bring out the different shades and the true sentiment of the author.

The faculty to feel and render with the same spirit and energy of expression the delicate or varied intentions of different authors, as well as their styles, is what I might call the *expressive* qualities of a performer. All varieties of accents and of sonority, all shading find their proper place in an execution guided by good taste. But we must be careful and spare certain effects, which repeated too often become neutralized by their abuse. You must not give an equal interest in every part of a piece. The lights, shades, half tints must find their places in the musical coloring the same as in painting. To accentuate each note is to accentuate none. You must study first the real character of the piece as a whole, then analyze its climax, its principal and secondary phrases, and then you can think of its isolated accentuations. It is also necessary to be well acquainted with the different manner of the phrases and the familiar cadenzas and ornamentations of each master before interpreting in a fixed manner their inspirations.

The dramatic artist, when he creates a part, studies in all its minutest details the character physiognomy of the personage he is to represent, and with whom he endeavors to identify himself.

It must be the same thing with the execution of a serious work in music. You must study it as a whole first, and then think of all its details.

I will give you a few indications and means to help you to modify the tone in expressive passages.

Taste, sentiment, tact, study and observation will do more, of course, than elementary proceedings, but I give them to you from my own observation.

In broad melodies of pathetic expression and vibrating sonority, frequently indicated by the Italian words *"Cantrando, con expressione, con anima, appassionata,"* you must press the key-board, push your notes deeply, and get by that felt expression of the fingers a vibrating sonority of such a nature as to have an influence on ornaments which becomes broader and rich.

In passages of calm, graceful and soft expression you need not press the note so deeply. The articulation will become clearer, more limped. It is still playing with expression, but *mezzo-voce*, without that broadness which dramatic effect requires.

The *portando*, or *portamento*, is frequently employed in expressive passages, especially at the end of a phrase. You must add the action of the wrist and elbow to the pressure of the fingers. The result becomes different from the legato playing, and the quality of tone is entirely changed. The pressure on the key is slower and deeper, and we can obtain a tolerably truthful imitation of the vocal *portando*.

That should be employed, however, only in moderate, or slow, passages.

To resume, I will say that expression is the ideal and poetical side of execution; it must be represented in all its truth and its elevated sentiments.

The plastic side of expression is translated by a great number of signs, which object is to indicate the modifications in sonority, the movements, etc., etc.; but life and inspiration come from the heart and the soul. The conventional signs are powerless to express the different accents, whose intensity varies indefinitely, and which, however, are placed always in the same manner, no matter what the character of the musical phrase can be.

Sensitiveness (which is the source of expression) is an organic feeling of great delicacy, and has a great influence on the performer. Still, whatever may be the fineness of that feeling, its action must be guided by reason and experience.

ABOUT PIANISTS' HANDS.

LISZT could stretch nine and a quarter inches. There is a player who can strike the five notes of the common chord from E-flat up to A-flat. Neukomm, whose name will be best remembered in connection with "The Sea, the Open Sea," was rather unpleasantly conceited. At a large musical party in London, after boasting about the size of the hand, he struck the extreme interval as given above, only from C to F. Turle, at that time organist at Westminster Abbey, had a hand which might have graced a son of Anak. Advancing to the piano with a pleasant smile, he remarked, "One more for luck," at the same time striking the interval from C to G, to the great chagrin of Neukomm and the amusement of the bystanders.

Given two players equal in all other respects—not a very easy task—the one with a stretch of a note or two more than the other, it is evident that in certain passages the larger hand must be a decided advantage. Granting this, who can explain the most incredible difficulties which genius—one may be permitted to use the word in this place—manages to vanquish with apparently most inadequate instruments? Let us take as a most extraordinary instance the playing of Sophie Menter. This incomparable pianist not only holds her own in comparison with all the pianists of the day as a virtuoso, but makes her greatest achievements in the works of Liszt. In fact, the "Tannhäuser" overture, as arranged for piano solo, is her most favorite show piece when she wishes especially to astonish her audience. Of course Sophie Menter can not increase the size of the hands allotted her by nature; but she manages to create effects which hosts of pianists with far larger hands could not for a moment dream of rivaling. The imitation stone (the arpeggio) has to do duty for the real diamond (the firm chord); and in either case the former may be so good as to pass muster even with the expert.

Von Bülow had a small hand; yet this was no impediment to him, for he performed the most difficult music with perfect ease.

THE GRAIL SCENE IN THE ONE HUNDREDTH PERFORMANCE OF "PARSIFAL," BAYREUTH, 1897.

THE spectacle of the unveiling of the Grail in the first act of "Parsifal" is something to be remembered throughout a lifetime. The music is so deeply religious in character, so pure and elevated, and the choruses of knights and boys are so indescribably impressive, the whole scene as a vision of uplifted faith carrying one far beyond the things of this world. The processions of knights and boys enter the hall or temple within the castle, singing as they advance, and rhythmically and solemnly file past each other, grouping themselves finally around the King, who, as the central figure, rises from his litter to uncover the Grail. With such a picture, in which the distribution of color and the effect of light, etc., are unconsciously recognized, in that there is nothing to disturb the sense of harmony and proportion, and with the seraphic voices of the children heard as coming from above, a mood which places one in thorough sympathy with what is being represented is created. The mediæval touch is upon everything, and the simple faith of the kneeling knights, who expectantly await the miracle, finds an echo in the hearts of many. The questioning modern thought, as applied to the religion of today, has no place here, and as the Grail glows, and the ecstatic upturned faces of the faithful are bathed in its rays, there is an awed sense of having shared in the revelation of things eternal. The silence within the theater is intense, and the gently enfolding curtain which screens the sight of the mystery from view, give the signal to the multitude that the first part of the drama of "Parsifal" has come to an end. It seems at the time sacrilegious to discuss what has moved us so greatly, and people leave the building quietly, almost reverently, some remaining in their places with the evident desire to be quite alone, and so to more naturally and gradually, if sorrowfully, come from the clouds and realize that it was only a *play*, after all.

PROGRAM MUSIC DISCUSSED.

I ONCE read somewhere an ingenious defense of program music. The plea put forward was that it is not worse for a composer to give you a printed description of what he means to express than it is for a painter to give a long description of his picture in a catalogue; and it was also pointed out that many pictures would be quite unintelligible if they lacked an explanatory title. That sounds very plausible, says Edward Baughan in Music (London), but, to begin with, though a painter should not require a long printed description to explain his picture, it is not as the composer's program, inasmuch as, description or no description, a picture actually presents the outward semblance of life, whereas music can not, and does not. So that in the one case the description is merely explanatory, but in the other is an arbitrary labeling of certain musical phrases. The mistake the modern program composer has made is that he has not confined his music to the description of feeling, but has attempted to illustrate material events and actions, which, as a rule, are outside the power of music to express. Most of us believe that music had its origin in the desire to express emotion, though there are those who hold that it originated in a wish to construct patterns of musical sound. I well remember arguing the point with a well-known musical critic at Covent Garden, and he, the better to convince me, drew some hieroglyphics on the nice clean wall with a very black lead-pencil, much to the disgust of one of the attendants. The hieroglyphics did not convince me, and I still believe that music had its origin in the desire to express feeling. If you hold with that critic, why, you must admit the art has been developing since Beethoven on quite the wrong lines; whereas, if you are of my opinion, you will agree that the expression of feeling must be its aim, if the art is to remain a form of human utterance. And that is all the program I demand. That the composer should express feeling, either his own or what he may imagine someone else would feel, as the song-writer has to do, for instance. But the "tone fools" want to do more than this, and by their absurdities they are bringing about a reaction which will stop the growth of the popularity of the art. For if our musicians, in disgust, go back to the beautiful pattern-music of Mozart and express nothing but music, the art will lose its hold on the public and will only attract cultivated musicians. It is precisely because modern music (especially Wagner's) is human and expresses feeling, that our musical audiences have increased so much of late. The days when the man in the street was frightened of music because he did not understand it are passing away, and he is gradually learning that Beethoven was not a dry, scientific musician, but, in most of his compositions, a tone-poet. The man in the street could be made to see Bach in the same light, too.

THE MUSIC OF THE BICYCLE.

IN testing various kinds of wheels, some were found the spokes of which produced no appreciable sound at all. In some others the spokes covered a compass of more than an octave. In one, for instance, a certain spoke, when set in vibration, sounded C, first ledger line, G clef, and its very neighbor gave forth a clear D, fourth line. It goes without saying that the power of resistance to sudden strains is the greater, the less the constant tension of the spoke.

In connection with this, it may be of interest to mention the feat performed by the trick-rider, Sarrazin, who is making his *début* in the vaudeville houses of France. He not only takes his wheel apart while in motion, but, as he goes along, he suspends each part from a series of pieces of twine, strung across the stage from the O. P. side to the prompter's wing. When nothing is left for him to straddle but the rear wheel he takes a little hammer out of his pocket and plays tunes on the suspended portions of his machine, moving along from one to the other, precariously balanced on the single wheel.

In the short interview, which he granted grudgingly, it was impossible to find out the exact pitch of each part of his bicycle that had been played upon. Metaphorically speaking, he evidently held something up his sleeve, though literally that was impossible, because he was dressed in tights and bare-armed. The parts which the writer had a chance to test were pitched as follows:

Entire frame, without any attachment, F, fourth line, F clef; handle bar, B♭, under first ledger line, G clef, a piece of tubing, C; brake-handle, D; front fork, E♭; right crank with a portion of attachment to sprocket-wheel, E♮; left crank only, F; handle-bar post, G; saddle-post, A; brake-rod with brake, B♭; sprocket-wheel, C; front hub, D; spokes, E on the first line and its octave above; step F; front axle, G.

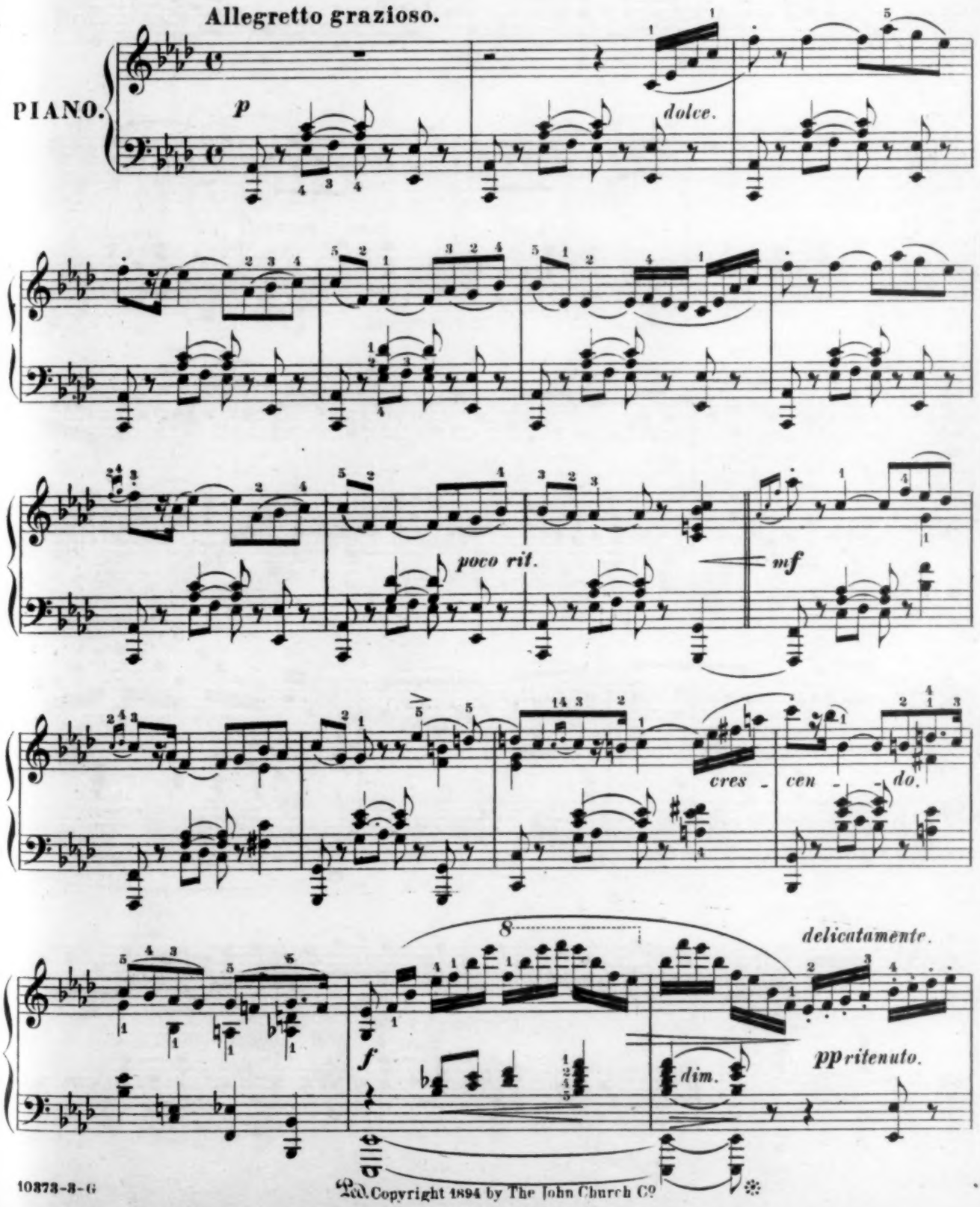
On these articles, and a few others, the identity of which there was no opportunity to establish, he played these tunes: *"C'est le roi Dagobert"*; *"Sur le pont d'Avignon,"* and *"Quand tout renait a l'esperance."*

IT still remains a bad sign when music needs a title, for then it has surely not sprung from the interior depths, but has been inspired through some external mediation. They who would discover the value and effect of a musical picture made in this way have an easy test: they have but to strike out the titles.—*Robert Schumann.*

IDILIO.

Revised and Fingered by
Dr. N. J. Elsenheimer.

THÉODORE LACK, Op. 134.



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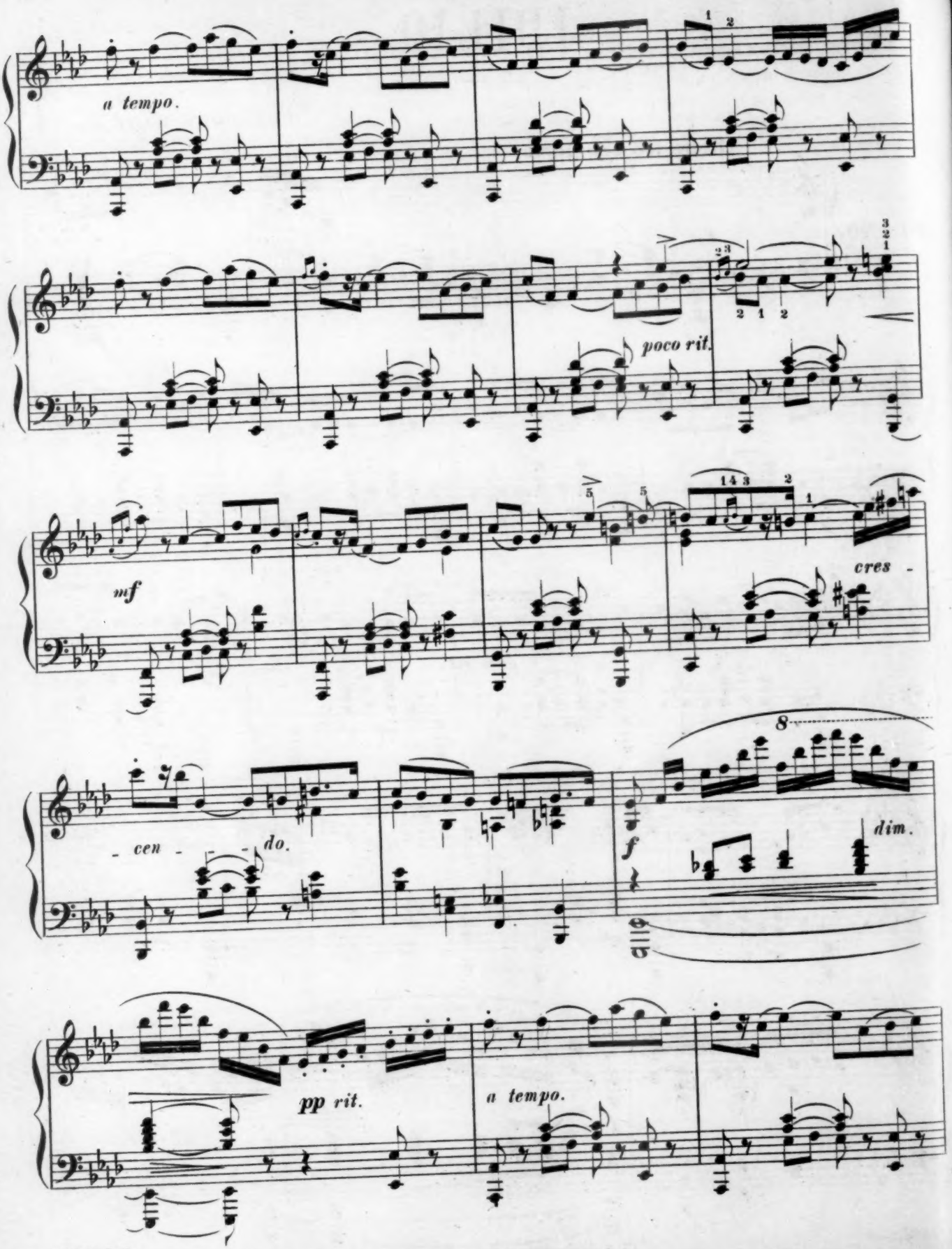
a tempo.
poco rit.
mf
cres -
- cen - - - do.
f
dim.
pp rit.
a tempo.

a poco cres - cen - do.

f

dim e rall

p

mf

p

mf

p

rit.

pp delicatamente

m.g.

m.d.

m.g.

pp

m.d.

L.H.

rall.

R.H.

L.H.

lento.

MENUET DU XVIIIME SIÈCLE.

Edited, Revised and Fingered by G. Krüger.

THÉODORE LACK, Op. 36.

Allegretto con spirito. (♩ = 69)

p e leggiero.

f

p

cresc.

f

p

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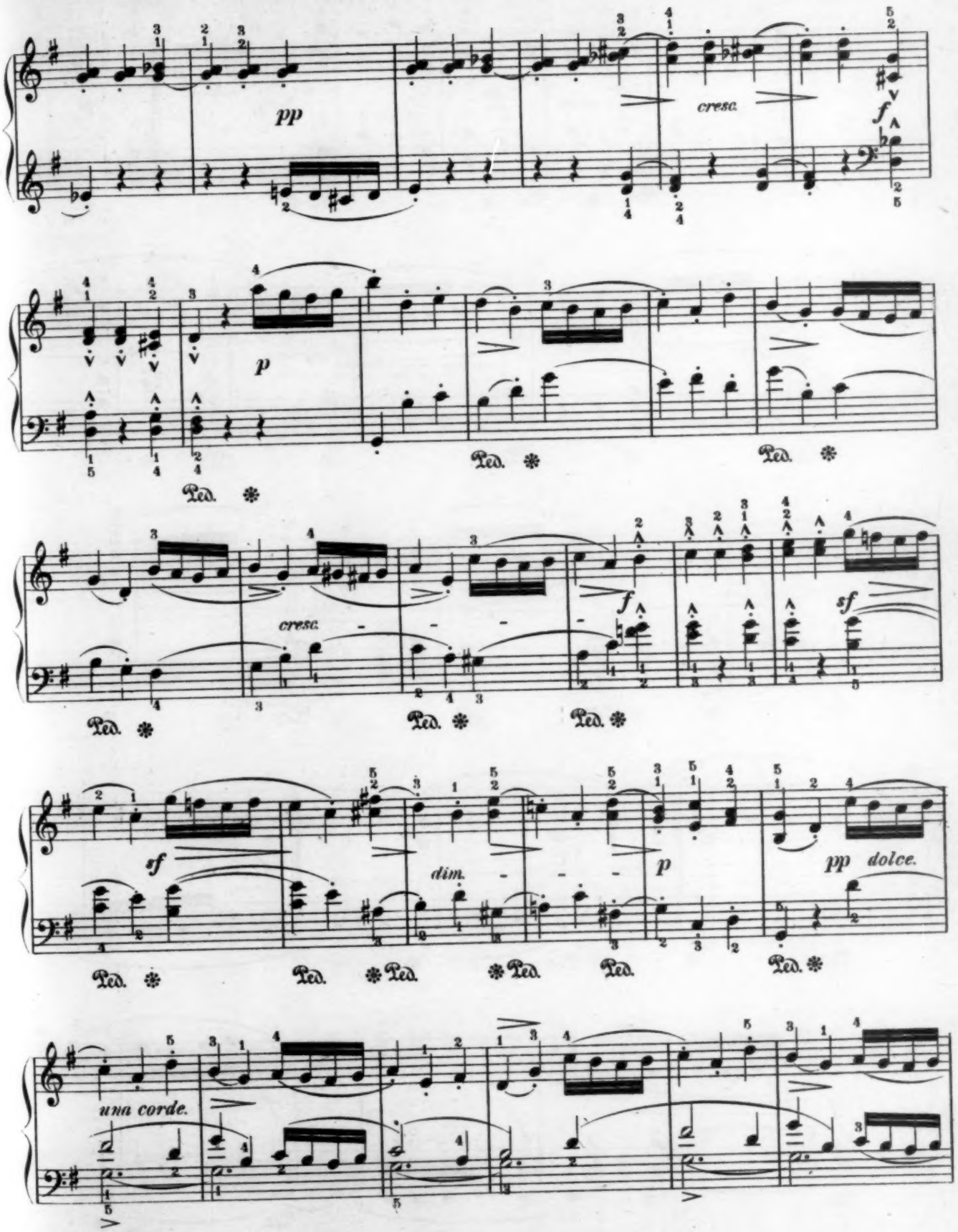

pp
cresc.
f
p
Ped.
cresc.
f
sf
sf
dim.
p
pp dolce.
una corde.

cres. molto.

ff

p

p

TRIO.

grazioso.

espress.

p

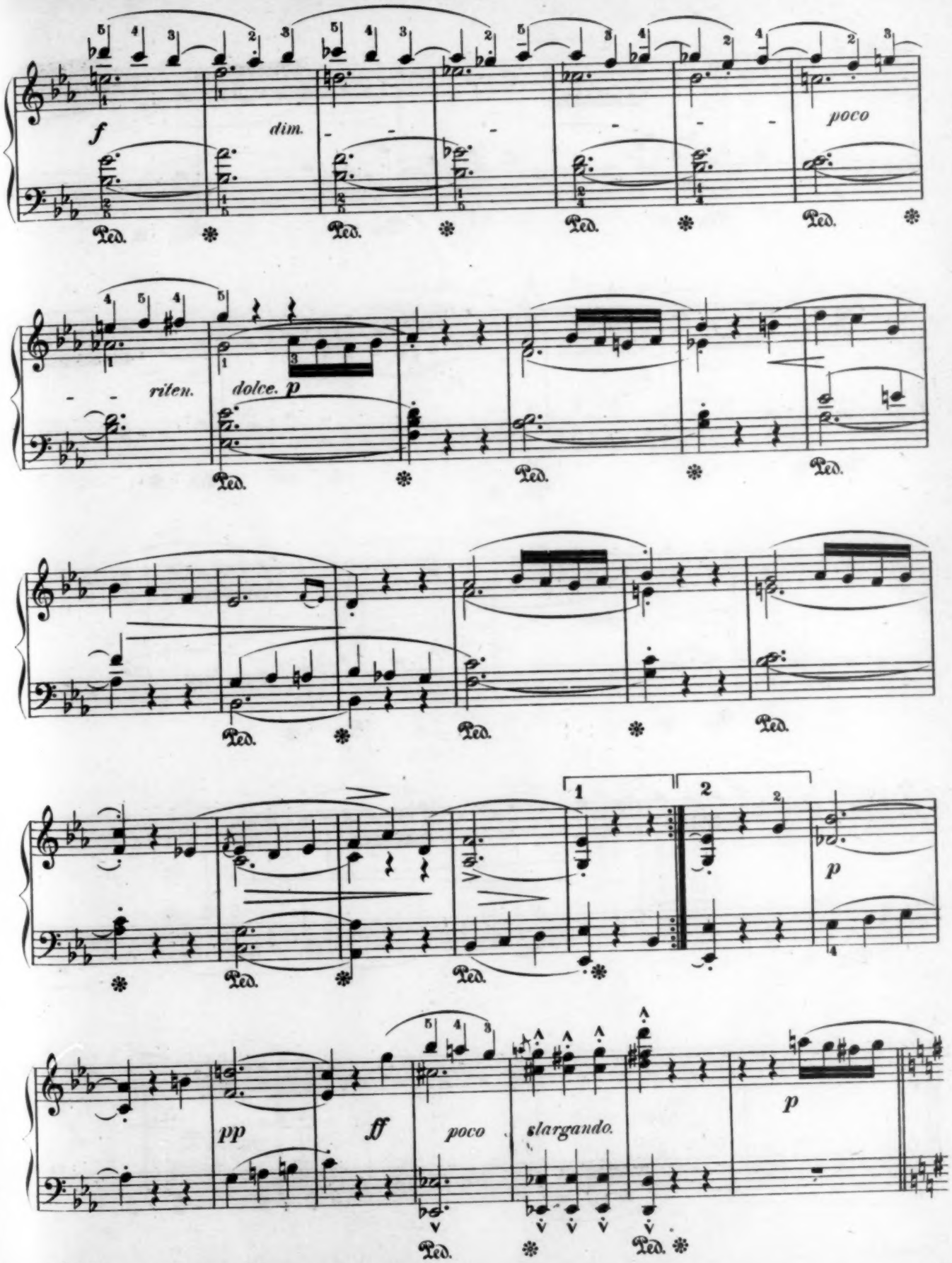
espress.

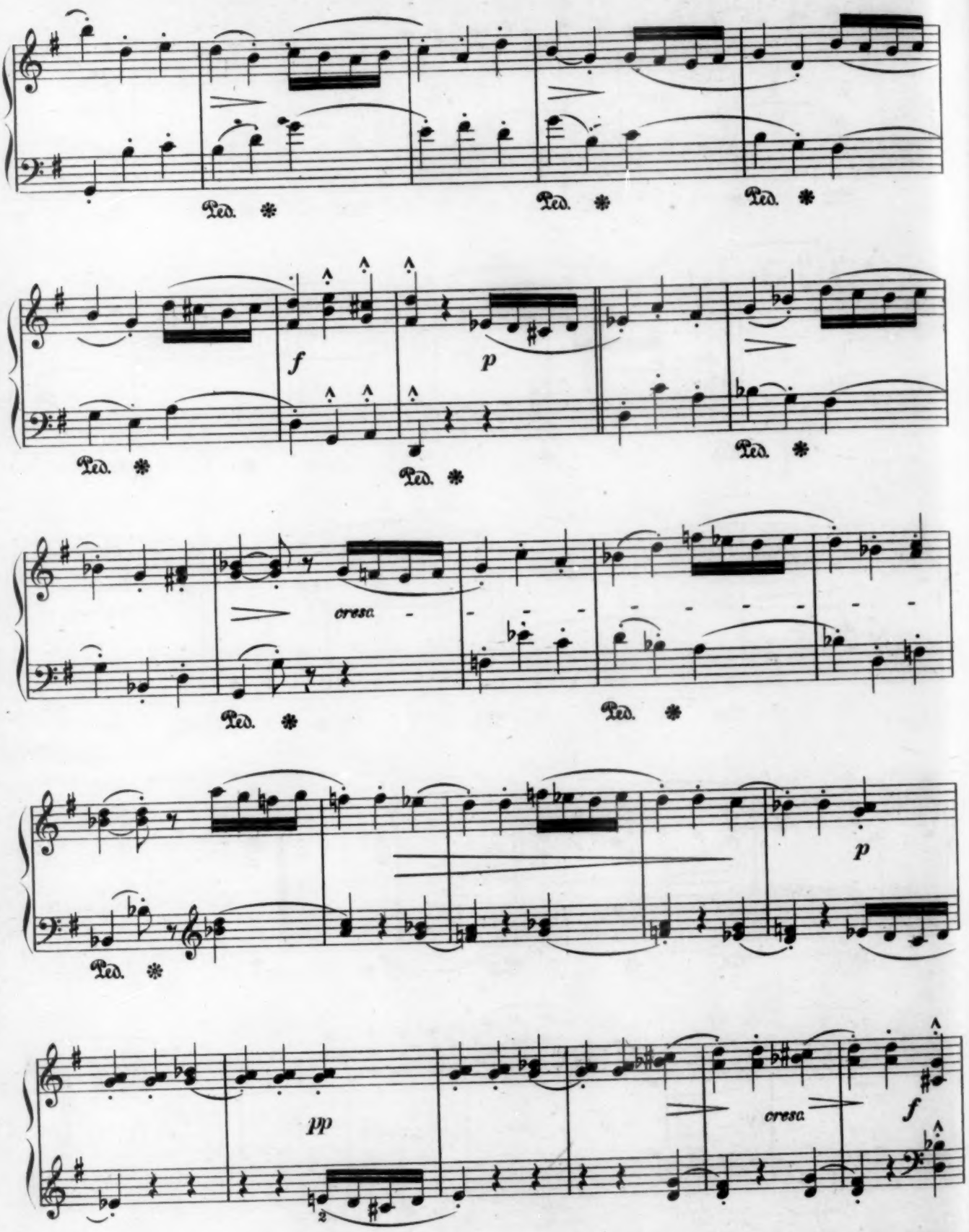
f

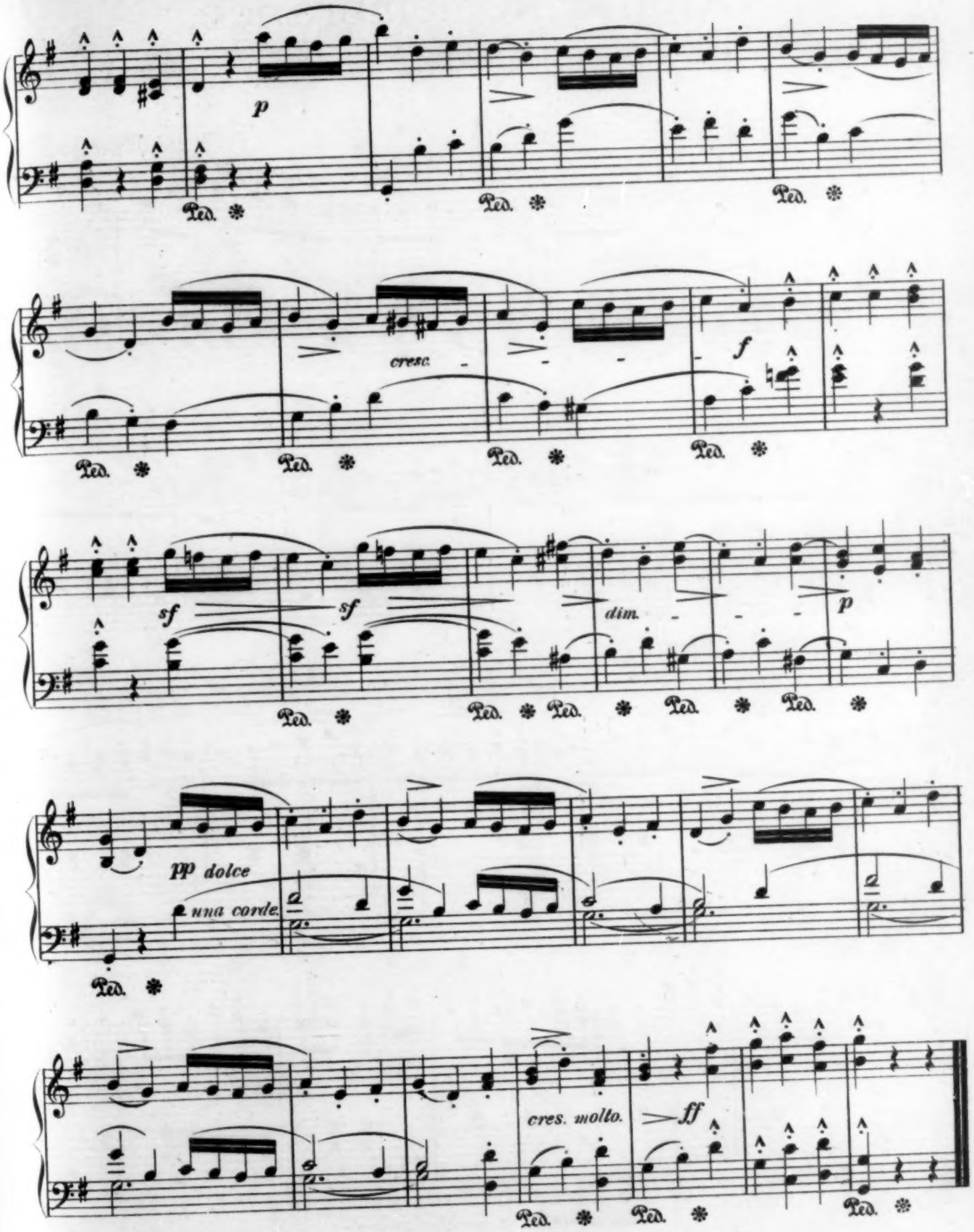
sf

f

sf


f
dim.
poco
riten.
dolce. p
1
2
p
pp
ff
poco
slargando.
p

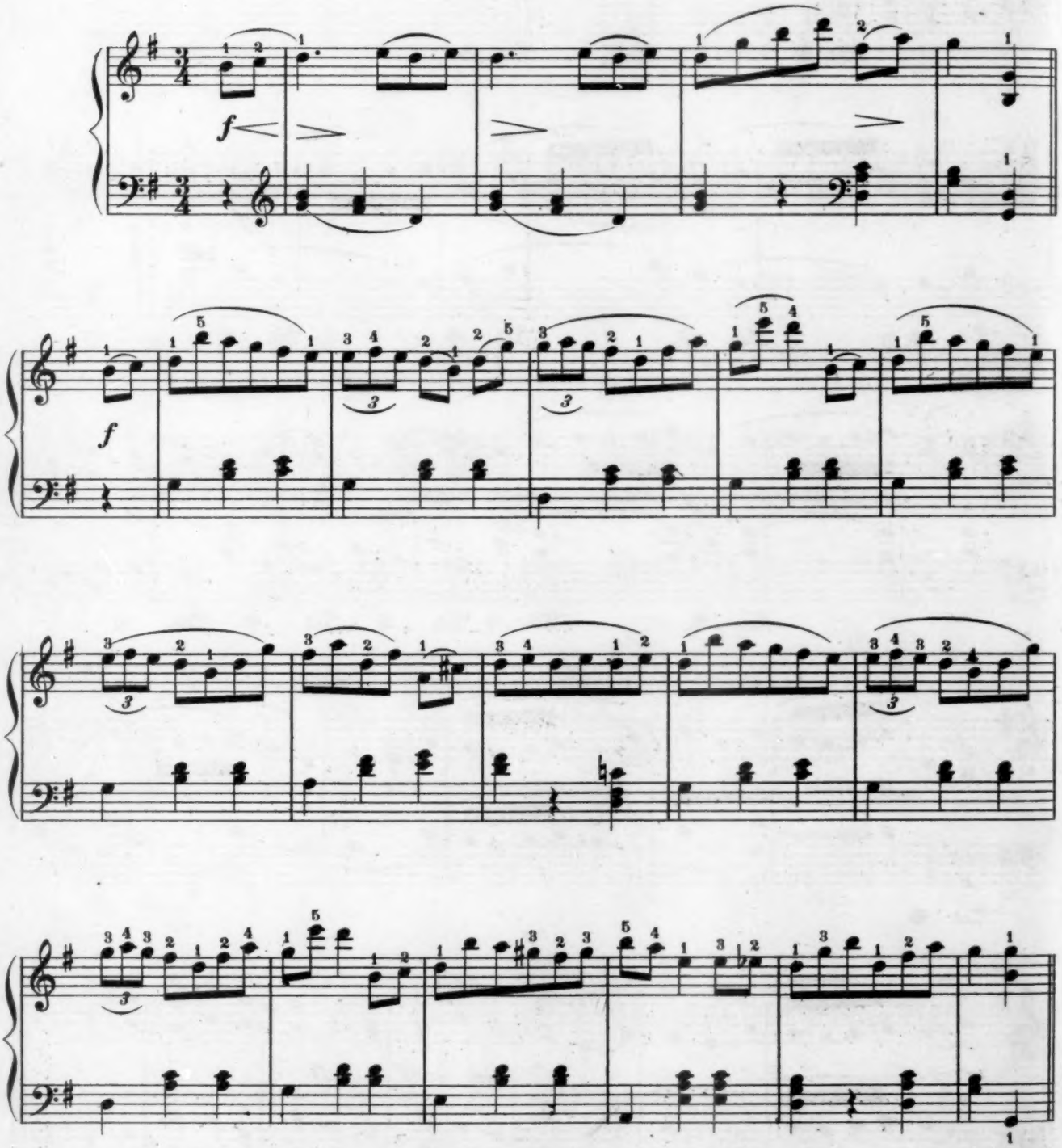

Ped. *
Ped. *
Ped. *
f
p
Ped. *
Ped. *
Ped. *
cresc.
Ped. *
Ped. *
Ped. *
p
pp
cresc.
f


p
cresc.
f
sf
sf
dim.
p
pp dolce
una corde
cres. molto.
ff
Ped.

Alpine Remembrance.

Tyrolienne.

JACQUES AHREM.



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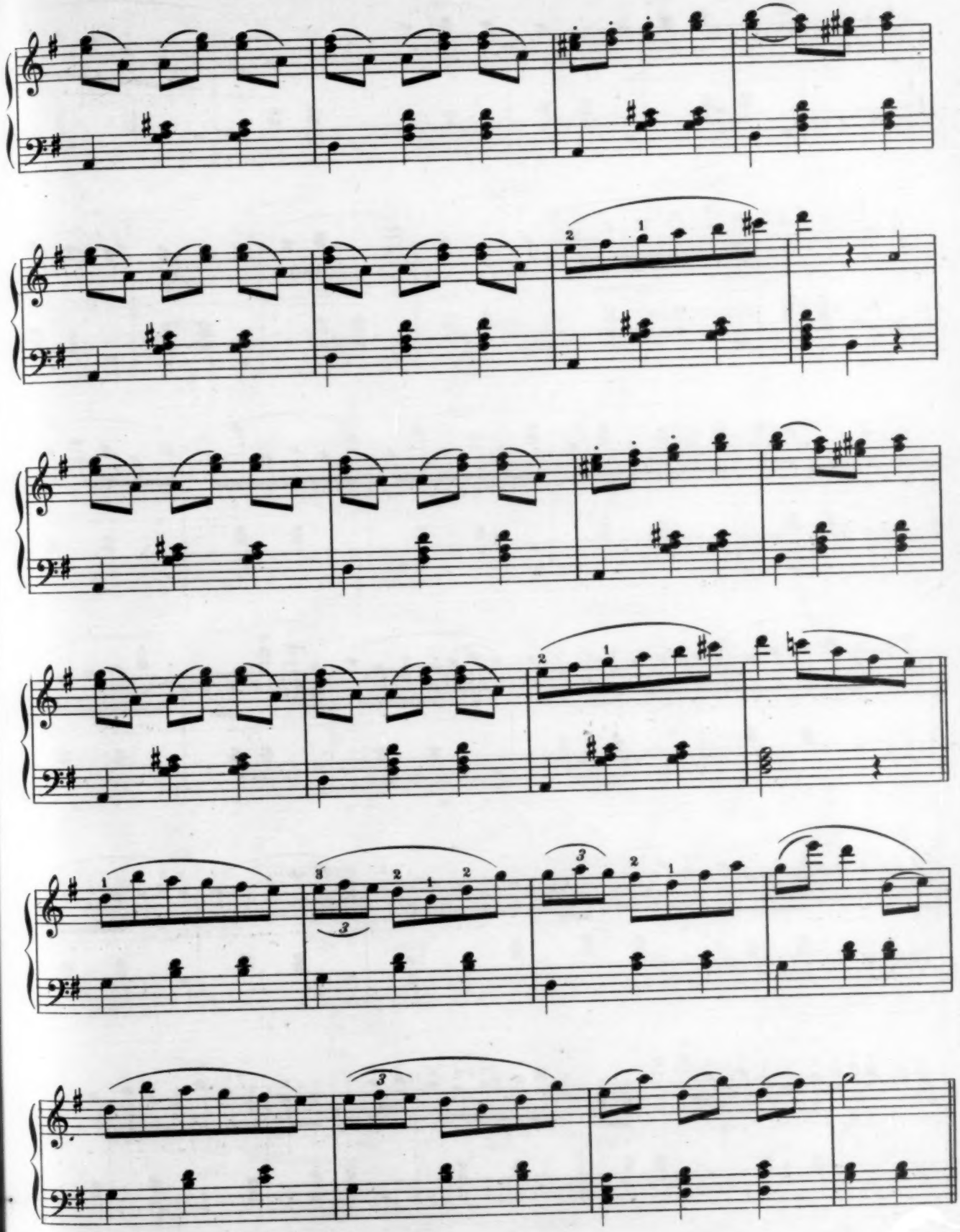
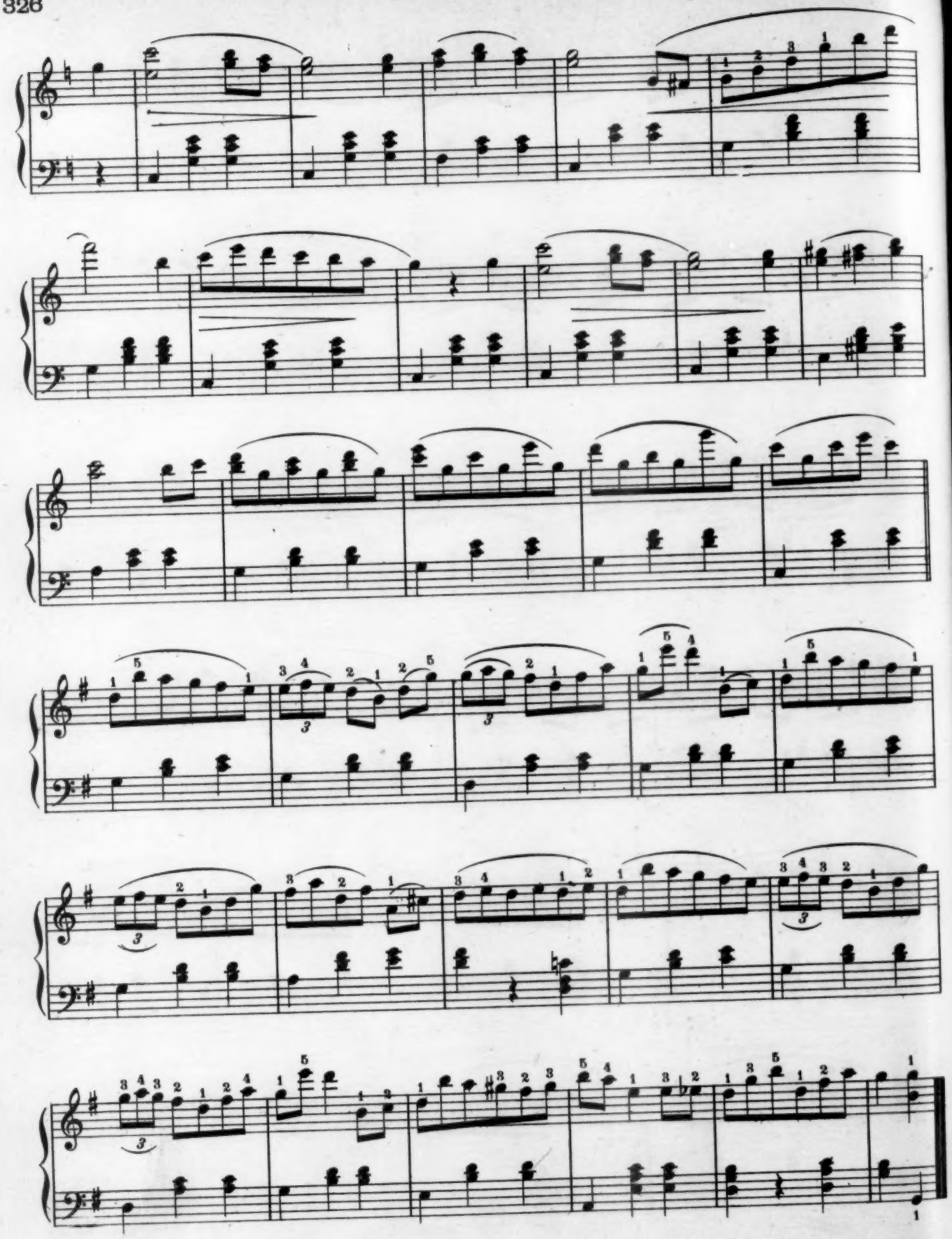


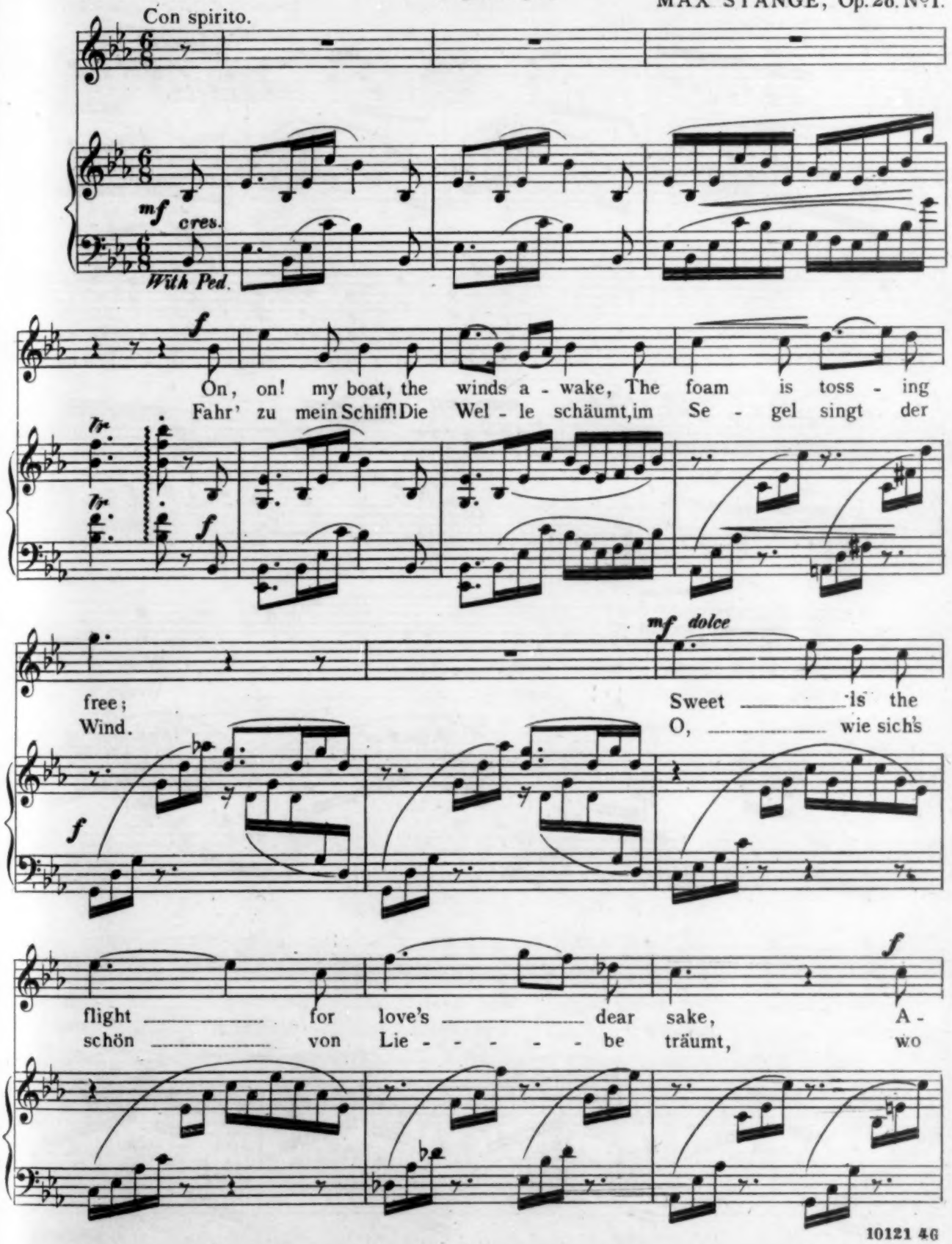


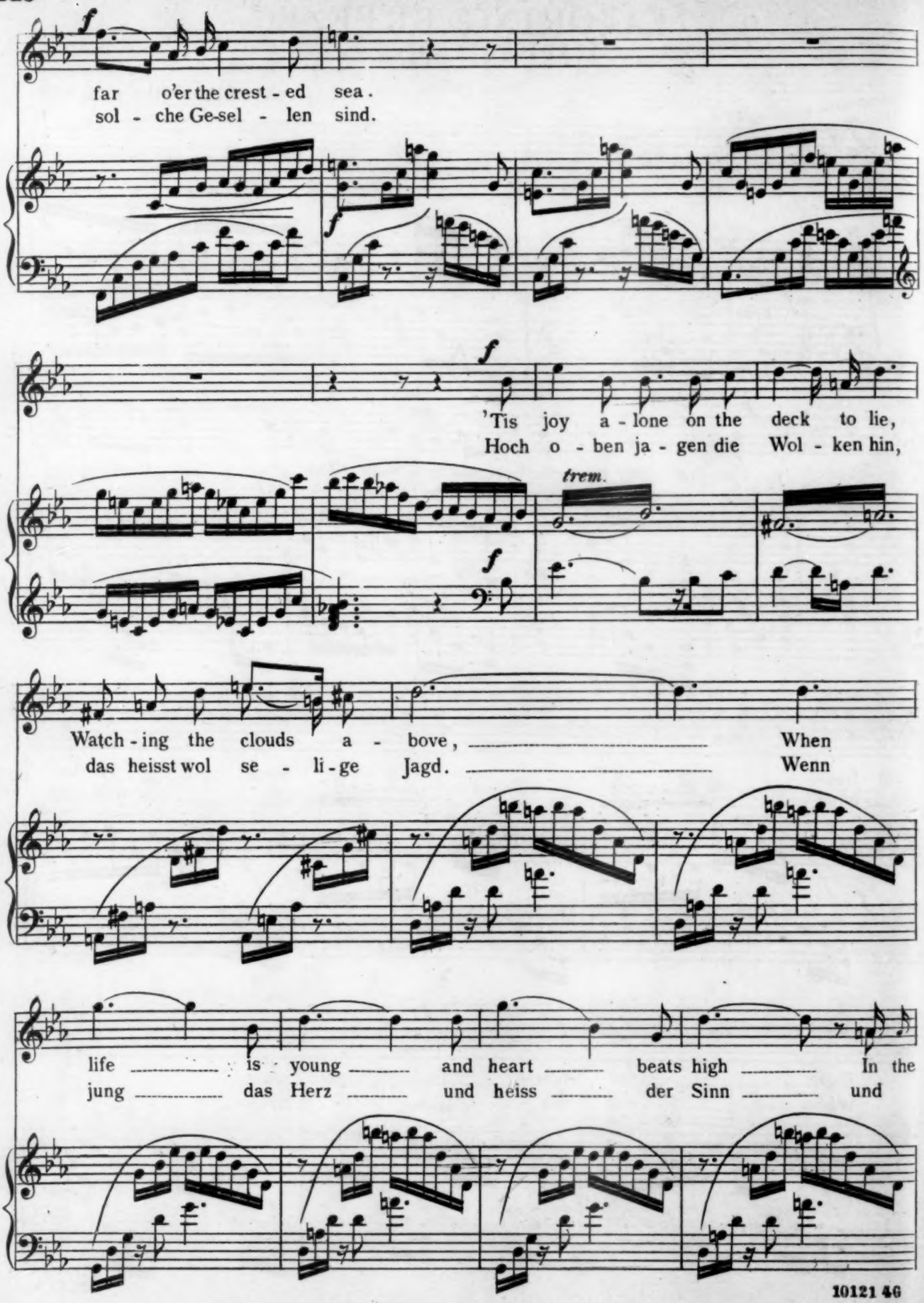
FAVORING BREEZE.

FRISCHE BRISE.

(Edgar Steiger.)

MAX STANGE, Op. 28. No. 1.




f
far o'er the crest - ed sea.
sol - che Ge-sel - len sind.
f
f
'Tis joy a - lone on the deck to lie,
Hoch o - ben ja - gen die Wol - ken hin,
trem.
f
Watch - ing the clouds a - bove, When
das heisst wol se - li - ge Jagd. Wenn
life is young and heart beats high In the
jung das Herz und heiss der Sinn und

ro - - sy dawn of love, ---------- In the ro - - - - - - - -
ro - sig die Min - - ne tagt, ---------- und ro - - - - - - - -

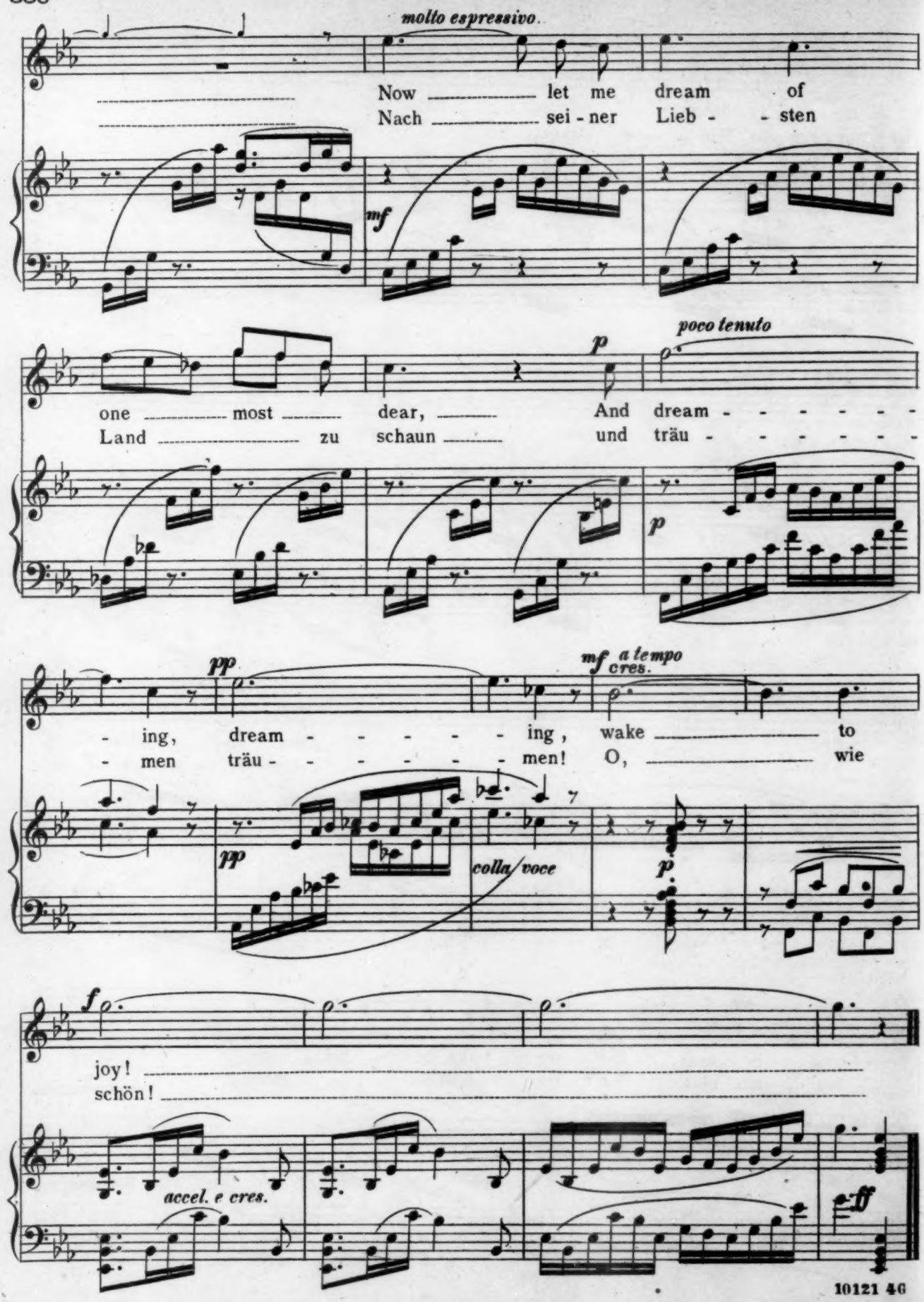
- - - - - - sy dawn ---------- of love.
- - - - sig die Min - - - - ne tagt.

f

f

Then on, my bark, our
Fahr zu mein Schiff, dort

goal is near, I see the har - bor buoy.
hin - ten blau'n des He - gaus fer - ne Höh'n;


molto espressivo
Now let me dream of
Nach sei - ner Lieb - - sten
mf
one most dear, And dream - - - - - -
Land zu schaun und träu - - - - - -
p
poco tenuto
p
pp
- ing, dream - - - - - - ing, wake to
- men träu - - - - - - - men! O, wie
mf a tempo
cres.
pp
colla voce
p
f
joy!
schön!
accel. e cres.
ff

THE
MUSICAL VISITOR

JAMES R. MURRAY, Editor.

CINCINNATI, DECEMBER, 1897.

THE MUSICAL VISITOR *is published on the first of every month.*

The subscription price is $1.50 per year, payable invariably in advance. Single copies 15 cents.

*** *Correspondents are informed that notices of concerts and other items must be forwarded before the twentieth of the month; otherwise they can not be inserted. All communications must be accompanied with the names and addresses of the writers.*

All communications for the magazine must be addressed to THE MUSICAL VISITOR, *care of*
THE JOHN CHURCH CO.,
Cincinnati, Ohio.

AFTER an uninterrupted existence of twenty-six years, during which it has held an enviable position in its special field, THE MUSICAL VISITOR will be discontinued with this issue, in order that another plan for accomplishing the same ends it has always had in view may be inaugurated. The details of the new plan will be made public at a later date.

To those whose subscriptions shall not have expired with the December issue, we desire to say that we will, upon application, reimburse either in cash or merchandise for such proportion of the amount paid for subscription as may be shown to be due after the delivery of the December copy.

With best wishes to our many patrons for a Merry Christmas and a Happy New Year, we are, Very truly,

THE JOHN CHURCH COMPANY.

"PUNCH" of recent date says that it has been discovered that "sick folk can be musically treated with advantage. Of course they take the Tonic Sol-fa." Send some to Punch.

WE again call attention to the coming meeting of the Ohio Music-Teachers' Association, which will be held at Delaware, December 27–30. The program will be found elsewhere in this VISITOR, and it is believed to be one of exceptional merit and interest. It is hoped that there will be a large attendance. One of the important subjects to be considered is the proposition looking toward the establishment of a Home for superannuated music-teachers.

IF expression should be dictated by feeling, the little Sunday-school boy had the right of it who, when singing "I want to be an angel," was asked why he didn't sing louder, replied: "I'm singing as loud as I feel." If we should all be as honest as he, and sing only "as loud as we feel," would there not be a marked difference in our church worship? Bobby was right. He was a strong, healthy boy, enjoying life, and did not want to be an angel, and had no sympathy with the sentiments of that morbid song. Sing as you feel.

WHAT would our Musical Unions say if President McKinley should follow the example of the President of the French Republic, who upon visiting the encampments in the Savoy Alps, and noticing the pleasure with which the soldiers listened to a hand-organ, ordered one for each detachment and one for every Alpine fort.

OUR supplement of Christmas music contains two very spirited anthems, which ought to be extensively used this season. They are not difficult, but require practice and study; are pleasantly varied with solos, duets and choruses, and are eminently practical and appropriate, and may be made very effective by suitable rehearsals.

IT is difficult to get beginners in the study of music to understand the importance of the signs used. The larger signs receive attention, the smaller ones are slighted. It should be impressed upon the mind of each student that in music nothing is insignificant; that everything has meaning, and should be so regarded, from Alpha to Omega.

HERE is another Tonic Sol-fa item. A correspondent of the Musical Herald writes of a flowery young preacher whom he heard say in a sermon, recently, "The Divine Being, as if with motherly instinct, has formed a cradle for the ocean, in which it is lulled to softest slumber, accompanied by the lowest bass notes in the Tonic Sol-fa Notation!"

IN another column we call attention to the piratical practice of Canadian publishers in reprinting United States copyrights, and the aiding and abetting of the said pirates by unscrupulous dealers in the States. In the proceedings referred to, later information from Indianapolis is to the effect that Judge Baker entered a decree of injunction in favor of The John Church Co., enjoining Mr. Wall from selling or handling the fraudulent copies of the Sousa Marches referred to in the court proceedings. The pursuit of, and victory over, these pirates on both sides of the line by our publishers will benefit all music publishers and legitimate dealers in the United States, establishing, as it does, a precedent for their protection.

CLOSING HINTS.

In closing for the present our series of editorials on teaching and studying (which articles we are pleased to know have received the commendation of the profession), it may not be amiss to offer a few suggestions of a general character in line with points previously discussed.

1. A question which should be ever prominent in the mind of both teacher and pupil is, "What is the object of study?" The answer to this question will determine the success or failure of the lessons.

2. A distinction should be made from the first between the mechanics of music and music itself. Learning notation is not learning music; neither is a splendid technique an evidence of real musicianship. This may be the result of industry, patience and perseverance, and as such is commendable; but it may not in any degree represent the real spirit of art, which uses these things to make itself known to the people at large, but which may and does exist without them, and whose presence is often otherwise revealed to the worthy disciple.

3. Music is not in the things we see. Its representatives are they, but not music itself. Indeed, the real essence of music is not dependent upon sounds audible to the outward ear; music is deeper and higher and broader than any material confine or representation.

4. Music is life, spiritual life. When the teacher and pupil realize this fact a world of beauty heretofore undreamed of will reveal itself to them. They will have an incentive to work, which will cause them to perseveringly overcome all necessary mechanical requirements of technique and notation, and will enjoy their work as those can not do who have lower aims and less noble views of their art.

5. Any art studied from a true standpoint brings forth noble ideals, and the contemplation of these lead to noble aspirations. No study in any department of art or science is worth consideration that does not rightly incite and develop both the mind and the soul. Real knowledge honestly sought for and acquired makes one feel large, generous, whole-souled, humane—shall we add angelic?

6. But it must be remembered, always, that art does not impart qualities; it only develops them. We see in a picture just about what we want to see. To the pure all things are pure. Music plays upon the forces within, arouses and develops them, does not impart goodness or badness *per se.* If music bestowed all the desirable virtues upon its devotees (we wish it did), our orchestral musicians would be pinks of perfection, but they have not all, as yet, arrived at that desirable condition.

7. Here is where the great use of music comes in. It develops character, it adds to life. Knowing how it acts, one can see to it that it acts only upon right affections, impulses, emotions. Remember, it does not give, it develops. It will work upon just those passions and emotions presented to it, and no others. It is needless, then, to say further what should be done to get the best results.

8. One can always endure drudgery and hard work if it can be shown him that the end of it all compensates. Let the teacher then, from the first, stimulate his pupil by a true presentation of his mission, and while recognizing the difficulties seek to overcome them by leading the student to high ideals above and beyond them, inciting him to reach them at any cost to himself of time and labor.

Finis coronat opus.

COPYRIGHTS VS. UNLAWFUL EDITIONS.

The practice of selling unlawful Canadian editions of popular American copyrights, by dealers whom one would suppose would be superior to such contemptible business, has grown to such magnitude that it is refreshing to notice that at least one progressive and aggressive house, The John Church Company, of Cincinnati, New York, and Chicago, has taken prompt and decisive measures to protect its interests by instituting suit in the United States Court at Indianapolis, Ind., against A. F. Wall, of Brazil, and George J. Liebel, of Jeffersonville, both of the defendants having been engaged, it is charged, in selling Canadian editions of some of the most valuable of the Church Company's publications, among which are "The Liberty Bell" and "Manhattan Beach" Marches, by Sousa, and the popular Nordica Waltzes, by Tourjee. This is said to be only the beginning of a vigorous campaign which is to be waged by the Company against everyone who engages in the sale or distribution of the Canadian editions of copyrights owned or controlled by it.

For the benefit of those who may not be familiar with the law, and thereby place themselves in danger of becoming amenable for damages in a suit where ignorance would not avail as a defense, it may be well to state that anyone in the United States who purchases from a Canadian or other foreign publisher a copy of a reprinted edition of a United States copyright publication, and brings or has it sent into the United States, becomes thereby liable for suit for infringement of the copyright laws of the United States; and The John Church Company will proceed against anyone thus violating the law, so far as its own interests are concerned. —*Exchange.*

CURRENT NOTES.

LOCAL.

Mr. A. J. Gantvoort is preceding each Symphony Concert with a "talk" explanatory of its program.

Rev. Peter Robertson gave his lecture on "A National School of Music for America" to the Department of Music of the Women's Club, November 18.

The Saturday afternoon Pupils' Recital at the Conservatory of Music is not only a regular event, but a popular one. Friends of the school are always welcome.

Mrs. Corinne Moore-Lawson gave a song recital at Mr. Foley's School of Voice-Training last month, which was much enjoyed by the pupils and invited guests.

A concert was given at Sinton Hall, November 1, conducted by Finley Lyon. The principal singers were from Mr. Lyon's Vocal School, and the program was one of great interest and well performed.

The Cincinnati Liederkranz will give a concert, under the leadership of Mr. Louis Ehrgott, December 2, at the Music Verein Halle, assisted by Miss Minnie Betscher, soprano, and Mr. Louis Pfeiffer, tenor.

One of the marked successes of recent times is that of Mr. Boex's new song, "Angels bright and Angels fair." It is compared with Stephen Adams' "Holy City" in merit and singable qualities, and will doubtless become as great a favorite.

Signor Romeo Gorno and Mr. Oscar J. Ehrgott have entered the concert field and offer their services in recitals as pianist and baritone. These gentlemen are worthy the patronage of the musical public, and it is to be hoped they will be substantially encouraged.

Mr. Geo. Krüger (assisted by Miss Helen May Curtis, reader) gave a piano recital at the Conservatory of Music on the evening of November 9. The program was strictly classical in character, and played with the technical and artistic efficiency for which Mr. Krüger has made himself famous.

This season's Symphony Concerts were auspiciously opened Friday afternoon and Saturday evening, November 19 and 20. The prospects for the season are most encouraging, both from a financial and an artistic standpoint, and Mr. Van der Stucken is to be congratulated on the successful outlook.

Mr. John Yoakley, organist of Christ Church, was honored by the singing of his Te Deum in F, at the elevation of Rev. Robert A. Gibson to the Episcopate, at Richmond, Va., recently. The anthem was sung at the request of the Bishop-elect. The anthem was spoken of as being of great beauty and pathos, and was much admired.

George. Schneider's Educational Piano Recitals have reached their nineteenth season. The second recital of the season was given November 6, and consisted of the Haydn Variations in F minor, Rust's Sonata in D minor, Volkstänze by Gade, Op. 31, Suite, Op. 40, by Grieg, and a Sonata, Op. 21 (for two pianos), by Bruell. In this last number Mr. Schneider had the assistance of Miss Emily L. Brooke.

Mr. A. Howard Hinkle has submitted some valuable suggestions to the Saengerfest Committee, the adoption of which would make Music Hall available for the coming Semicentennial, and thus save the expenditure of a great deal of money in the erection of a new building, but it is doubtful if the suggestions can be adopted in full, especially that regarding competitive singing, for which Mr. Hinkle offers a prize, as such singing is prohibited by the Constitution of the Bund.

On Sunday evening, December 12, a grand sacred concert will be given in St. Xavier's Church under the direction of Mr. Andrew J. Boex. The program, which will contain Mendelssohn's "Lauda Sion," and "The Seven Words of Christ," by Dubois, will be performed by the solo quartette and chorus choir of the church, accompanied by a full orchestra and grand organ. The chorus choir of St. Xavier's is at present the largest in this city, numbering sixty experienced choristers.

Mr. A. J. Gantvoort began a series of twenty lectures on musical history at the College of Music, November 22. The lectures are primarily for the pupils of the College, but all others who wish to do so can attend by paying a small sum for the course. The subjects are as follows: 1. Ancient and Primitive Music. 2. Hebrew, Greek and Roman Music. 3. The Music of the Christian Church. 4. The Beginning of Polyphonic Music. 5. The Music of the Middle Ages. 6. The Age of the Netherlands. 7. The Reformation and the Renaissance. 8. The Golden Age of Catholic Church Music. 9. The Birth of the Opera and the Oratorio. 10. The Development of Italian Opera. 11. The French Opera. 12. The German Opera. 13. The Oratorio and Church-Music in Germany. 14. Handel and Bach. 15. The Development of Instrumental Music. 16. Haydn, Mozart, Beethoven. 17. The Early Romantic School. 18. The Modern Romantic School. 19. Wagner and his Contemporaries. 20. Music in America.

The following Resolutions were passed by the College of Music, November 14, 1897:

"WHEREAS, A great movement has been started for the purpose of waking a universal musical spirit throughout the country with special reference to encouraging musical composition, as far as practicable, on American subjects, the establishment of various musical centers, the proper elevation and direction of public entertainments, giving the best music to the millions of our people at the lowest possible cost, the enlargement and unification of our musical course of study, and the general advancement of American musical interests, music students and musicians, therefore—

"*Resolved*, (1) That while the College of Music of Cincinnati gratefully recognizes our National indebtedness to foreign music-teachers, conductors, and composers, it considers it a duty to wake up the National musical spirit, in order to bring about the most favorable condition for the development of a National school of American Music and Musicians.

"*Resolved*, (2) That it is our duty to seek the advancement of American musicians by encouraging musical composition, as far as practicable, on American subjects.

"*Resolved*, (3) That we, as an institution, heartily endorse the 'American Patriotic Musical League,' in seeking to encourage such high musical aims and ends."

A large and appreciative audience attended the first recital given by the Doerner Club at the Doerner Piano School, last Saturday afternoon. The program, which was extremely interesting and unusually well given, proving the musicianship and excellent training of the performers, was as follows: Overture—Ruy Blas, Mendelssohn. Misses Cosgrove, Beazell, Ewing and Davis. Sonata, Op. 45, C minor, piano and violin, Grieg. Miss Brown and Mr. Ferrer. Thine Only, Bohm. Mrs. Boughner. Concertstück, Op. 92, Schumann. Miss Hulman. Spinning, Corwen. Madrigal, Chaminade. Mrs. Boughner. Concert Galop, Milde. Misses Davis, Ewing, Beazell and Cosgrove. The Club, which was recently organized, is composed of pupils of Mr. Armin W. Doerner, the majority of whom graduated several years ago from the College of Music, and have since become prominent in musical affairs of this city. Miss Georgine Brown, who received the Springer Medal in '86, and was graduated in '89, has a studio in the Fosdick Building, and is very successful with a large class of piano pupils. She is also well known as one of the best pianists in this city, and is prominent in the Ladies' Musical Club, being a member of the Board of Examiners. Miss Ellen Davis received the Springer Medal in '89, and a diploma in '91, and has at present a private class in Norwood. Miss Susie Cosgrove, who graduated and received a Springer Medal in '92, has charge of the piano department in Bristow Institute, Covington. Miss Ida Ewing, of the class of '95, has a private class in this city, and is meeting with deserved success. Miss Belle Beazell was awarded the Springer Medal in '93, and received a diploma in '97. She has charge of the piano department of the Cedarville Academy, and has also a private class in this city. Miss Anna Hulman received the Springer Medal in '96, and is at present teaching in the Doerner Piano School. The Club was assisted by Mrs. Kathrine Boughner, vocalist, and Mr. Richard J. Ferrer, violinist. Mrs. Boughner, who has a soprano voice of charmingly sympathetic quality, studied a number of years with Miss Vigna, and afterwards under Mr. B. W. Foley. Mr. Ferrer, who studied for a number of years with Ysaye, is a young artist of great promise. He is meeting with pronounced success with his class of violin pupils, and is also a member of the Cincinnati Symphony Orchestra.

GENERAL.

Mr. Wm. H. Pontius, formerly of Mansfield, O., now of Dubuque, Ia., has recently returned from a trip abroad, most of his time being spent in Italy.

Edwin Christie, a composer whose name is familiar to our readers, died at his home in Linden, Mass., October 20. He was particularly successful in the writing of schottisches and band music.

Henry B. Roney, so long identified with the boy choir of Grace Church, Chicago, has accepted the position of organist and choirmaster of Plymouth Congregational Church, and has entered upon the duties of his new office.

W. A. Ogden, a well-known teacher and composer, died October 14, at Toledo, Ohio, where, for several years, he has been Supervisor of Music in the public schools. He was born in Franklin County, O., October 10, 1841.

Mme. Marchesi, the celebrated voice-teacher, of Paris, has decided not to make the much-talked-of American tour to give vocal lessons in the principal cities. The VISITOR ventured to express a doubt as to the usefulness of the plan when it was first proposed.

Prof. E. M. Bowman has had a very successful year with the choir of the Brooklyn Baptist Temple. The efficiency of the choir is no doubt largely due to its thorough organization, it having a constitution, by-laws, and a full set of officers. The annual installation of officers for the ensuing year was held at the Temple November 4.

A. J. Caldicott, Mus. Bach., died in London, October 24. He was but fifty-five years old, a composer of rare merit, and a genial, whole-souled, all-round musician. At the time of his death he was principal of the London College of Music. He visited this country as director of the "Paul Jones" Opera Company in 1890, and while in our city he placed several songs with The John Church Co. for publication.

We have taken much pleasure in the examination of a new violin book by Wm. H. Wetz, Director of the Englewood (Ill.) Conservatory of Music, and published by the author. The volume before us is for the Preparatory Grade, being an introduction to Schradieck's Finger-Exercises, Kayser's Etudes, Op. 20, Pleyel's Duets, and pieces of the first grade. The exercises seem to us to be very carefully graded, and are made attractive to the pupil by variety of rhythm and design, and are melodious and tuneful. There is a good assortment of solos and duets from operatic and other sources. It is a book that we can heartily recommend.

John Philip Sousa is to make his debut in another character in January—that of author as well as composer. This will be on the occasion of the production of his new opera, "The Bride-Elect," in Boston, on January 3, 1898. Both the libretto and the music of this new work are from Sousa's pen, and the syndicate of managers who will give the opera a sumptuous production are confident that Sousa will prove as great a success as a librettist as he already has as a composer. Few people know that nearly all the lyrics of "El Capitan" were written by Sousa, and this is noticeably the case of the famous "Typical Tune of Zanzibar." These verses were written by Sousa some years before he wrote the opera. Two weeks before "El Capitan" was produced it was found necessary to have a new song for the third act, and Sousa bethought himself of his old jingle. By the next day he had written the peculiar melody that has since become so popular, and the new song became one of the biggest hits of "El Capitan."

Our correspondent in Terre Haute, Ind., sends us the following items of musical interest from that locality: The musical season is opening auspiciously with a violin recital of more than ordinary merit given by Miss Florence Warhurst, who has recently returned from a year's study abroad, and a piano recital by Mrs. Grace Williams Mollenhauer, whose residence abroad for a number of years, under the best of instructors, enabled her to give a highly artistic program. Mr. Adolph H. Schellschmidt, of Indianapolis, a 'cellist of wide reputation, assisted. The Treble Clef Club, consisting of seventy-five ladies under the direction of Mrs. Carrie B. Adams, began their fifth season's work last month, and will give their usual Fall Concert at an early date. The Terre Haute Musical Society opens its season this month with a membership of eighty ladies and gentlemen and a fine program. A concert of the past month that proved of pleasing interest was the ballad concert given by the First Congregational Quartette—Mrs. Howard Mater, Mrs. John R. Hager, Messrs. Allyn Adams and J. B. Aikman, assisted by Mr. Dan. Davis, under the direction of the organist and choir-leader, Mrs. Carrie B. Adams. The old ballads were received with marked favor.

A NEW OPERA.

"BLANC ET NOIR" is the title of a new opera, composed by P. A. Tirindelli, which is to be brought out at the Auditorium, December 15. The composer, who enjoys an excellent reputation as a violinist, conductor and composer on both sides of the Atlantic Ocean, has created a work with this opera which will undoubtedly add considerably to his fame, and win for him universal recognition. The music is beautiful, full of strong passion and powerful contrasts. It is fresh and graceful in some, serious and even somber in other places, and presents a variety in rhythm and expression of character which precludes monotony and tediousness. The libretto was originally written in French prose by Mme. Fredin, the wife of the local French Consul, and translated into English by Mlle. Aline Fredin, the talented daughter of that lady. The plot is simple, but full of action, and offers rare opportunities for the creative genius of the composer. The story is as follows: Pierette, the gay Colombine, who lives to enjoy herself, who takes nothing serious—least of all that greatest of all passions, Love—has written letters, making appointments, to the two Pierots, the white and the black. Thoughtlessly she made both appointments for the same time and place.

The opera opens with a morning "serenade," which both Pierots bring their adored Pierette. The two lovers, surprised at the unexpected meeting, begin a jealous quarrel and compare notes. They come to the conclusion that both have been fooled, and while the white Pierot takes things light and cheerful, the black one becomes tragic and uses aggressive language. Colombine interferes, and they agree to decide by lot which one is to go with Pierette. The white Pierot draws the lucky lot, and asks the black rival to absent himself. Full of jealous anger the black Pierot retires, but hides himself and becomes the witness of an amorous duet between his white rival and the beloved Pierette. When the two, at the end of a beautiful and passionate

scene, have reached the kissing stage, the black Pierot can restrain himself no longer, but rushes upon the scene and disturbs the lovers. The quarrel between the two Pierots breaks out anew, but this time a compromise is impossible, and they appeal to the sword to decide the question. They fight, and both are mortally wounded. The white Pierot dies with a smile upon his lips, but the black Pierot, before he closes his eyes forever, sings a beautiful swan song, in which he gives expression to his passionate love for Pierette, and forgives her for her treachery. Even the tragedy of this scene does not awaken any serious sentiments in the heartless creature who only lives to sip pleasure and enjoyment from every flower. With a wondering look upon the victims of her coquetry she picks up the two letters which the two Pierots had dropped, and, singing a gay and graceful little waltz-melody, she leaves the scene to throw herself with joyful abandon into the arms of pleasure, undisturbed by remorse or serious sentiments.

There are some beautiful gems scattered through the little opera, and, particularly in the introductory serenade, the amorous duet between the white Pierot and Pierette, and the last song of the dying black Pierot can not fail to make a deep impression upon a musical audience.

PROGRAM OF THE SEVENTEENTH MEETING OF THE OHIO MUSIC-TEACHERS' ASSOCIATION,

TO BE HELD IN GRAY CHAPEL, DELAWARE, OHIO, DECEMBER 27 TO DECEMBER 30, 1897.

MONDAY NIGHT, DEC. 27. 7:00 P. M.—Address of Welcome, Rev. J. W. Bashford, Delaware. Response, Mr. Carl Hoffman, Oxford. President's Address. Business Meeting.

8:00 P. M.—Recital of Piano and Organ Duets and Orchestral Compositions arranged as organ solos: Mr. Joseph P. Donnelly, organist, Cincinnati; Mr. C. M. Jacobus, pianist, Delaware. Program—1. Piano and Organ: Marche Triomphale, Op. 34, Pastorale, Op. 26, Scherzo Capricciosо, Op. 36, Guilmant. 2. Organ Solos. Overture in C major, Mendelssohn; Aria, Bach; Allegro, Handel. 3. Piano and Organ: Nocturne, Marche Nuptiale, Ch. M. Widor. 4. Organ Solos: Andante, varied, from the Septuor, Beethoven; Scherzo, from the Seventh Symphony, Beethoven; March, "Vom Fels zum Meer," Liszt.

TUESDAY MORNING. 8:30 A. M.—Round-Table Discussion of Public School Topics, A. J. Gantvoort, Cincinnati, chairman. 1. "What effect should the study of music have upon the child during his school-life?" W. H. Lott, Columbus; W. E. M. Brown, New Castle, Ind. 2. "What effect should it have upon him in his after-life?" W. S. Bugbey, Marysville; T. B. Weaver, Prospect. 3. "How can these effects be accomplished?" N. Coe Stewart, Cleveland; G. W. Barnes, New London; C. S. Morrison, Fayette. 4. Question Box. Members are invited to place practical questions in the question box, stating on the same paper the name of the person whose answer the questioner wishes to know.

A class of forty public school children from the 5th, 6th, 7th, and 8th grades will be present at these sessions, for practical illustrations.

10:20 A. M.—Paper, "Violin Music," Miss Marion Harter, Delaware.

10:30 A. M.—Historical Violin Recital (showing the development of violin music from its beginning to the present day). Program—1. Italian School: La Romanesca, published 1620, Marini; Ciaconna, Vitali, 1644–1692; Folies d'Espagne, Corelli, 1653–1713; Minuet and Gavotte, from E minor sonata, Veracini, 1685–1750; Larghetto Affetuoso, from Teufel's Sonata, Tartini, 1692–1770; Moto Perpetuo, Paganini, 1784–1840. 2. German School: Passacaglia, from C minor Sonate, Biber, 1650–1710; Prelude, from E major Sonate, J. S. Bach, 1685–1750; Introduction and Fugue, from Sonate in D minor, Rust, 1739–1796; Barcarolle, Spohr, 1784–1859; Hungarian Dance, No. 6, Brahms, 1833–1897; Introduction, Adagio Cantabile, from Scotch Fantasie, Bruch, 1838. 3. French School: Moderato, from Concerto No. 22, Viotti, 1753–1824; Air et Varie, Rode, 1774–1830; Reverie, Vieuxtemps, 1829–1881; Allegretto ben Moderato Allegro, from A major Sonate, Cæsar Franck, 1822–1890.

TUESDAY AFTERNOON, DEC. 28. 1:30 P. M.—Piano Recital, given by Mr. Geo. Schneider, Cincinnati: 1. Fantasie in C minor, Mozart. 2. Sonata in D minor, F. W. Rust (composed 1788, first published 1887). 3. Impromptu, Op. 5, on a theme by Clara Wieck, Schumann. 4. Fantasie, Op. 78, Schubert.

2:45 P. M.—Church-Music Session. Paper, "Church music from a clerical standpoint," Rev. R. T. Stevenson, Ohio Wesleyan University, Delaware.

3:15 P. M.—Paper, "Church music from the standpoint of a musician," Mr. Carl Hoffman, Oxford. Organ and Church-Music Recital, given by the Second Presbyterian Church Choir, of Columbus; Mr. Otto Engwerson, Director, and Mr. S. D. Cushing, Organist of First Cong. Church, Toledo.

3:45 P. M.—Program: 1. Allegro Moderato, from Sonata No. 5. Rheinberger; Aria, from Passion Music, Bach. 2. Kyrie, from Missa Brevis, Palestrina. 3. Chorals: (*a*) "O Lord, Thy love's unbounded," J. S. Bach; (*b*) "Commit thy ways to Jesus," J. S. Bach; (*c*) "Peace with God," Graun; (*d*) "Eine feste Burg," Luther. 4. Kyrie, Mass in C, Beethoven. 5. Preludio, Corelli (Arranged by Guilmant); Laus Deo, from Messe de Mariage, Dubois. 6. Te Deum in B minor, Dudley Buck. 7. "Thy Hallowed Presence," Chas. D. Carter. 8. Marche d'Ariane, Guilmant.

TUESDAY, DEC. 28. 7:30 P. M.—Recital, devoted principally to the compositions by Johannes Brahms, given by Mrs. Grace Stanley-Craig, pianist, Toledo; Mr. Chas. H. Thompson, tenor, Toledo; Mr. George Schneider, pianist, Cincinnati; and Mr. Herman Belling, pianist, Toledo. 1. Scherzo, Op. 4, Brahms. Mrs. Craig. 2. Songs, Op. 106, Brahms. Mr. Thompson. 3. Concerto in D minor, Op. 23, E MacDowell, by Mrs. Craig and Mr. Belling. 4. Songs, Op. 107, Brahms. 5. The Message, Blumenthal; The Requital, Blumenthal. 6. Sonata in F minor, Op. 34, for two pianos, Brahms. Mr. Belling and Mr. Schneider.

WEDNESDAY MORNING, DEC. 29. 8:30 A. M.—Round-Table Discussion of Piano Topics. 1. "How can the legato touch best be acquired?" Mr. H. B. Adams, Lima. 2. "Can the old-time etudes be superseded by modern methods of condensation?" Mr. Wilson G. Smith, Cleveland. 3. "What are the best methods of scale and arpeggio practice?" Miss Rosa L. Kerr, Columbus. 4. "The value of form construction and analysis to proper interpretation?" Mr. A. J. Gantvoort, Cincinnati. 5. "What are the relative values of classic and modern compositions to technic and interpretation?" Miss Myrtle Stinson, Chillicothe. 6. "What are the best methods of practice?" Mrs. Mae B. Woodward, Urbana. 7. "A basis for the Rubato." Mr. Carl Hoffman, Oxford. 8. "Ways and means for developing students' perceptive powers." Miss Clara Sinnett, Granville. 9. "What is the function of the etude?" S. L. Bell, Scio. 10. The relative value of American and Foreign technical methods." J. S. Van Cleve. 11. "What are some of the benefits to be derived by the pupil from accompanied solos and ensemble practice?" C. S. Morrison, Fayette.

WEDNESDAY MORNING. 10:30 A. M.—Organ Recital of French and German compositions, given by Mrs. Lillian Arkell-Rixford, Cincinnati, assisted by Miss Anna Hulman and Mr. Armin W. Doerner, pianists, Cincinnati. Program—1. Sonata in F, No. 3, Otto Dienel; Allegro, Pastorale, Allegro. 2. The Bell Fugue in G, J. L. Krebs. 3. Hosanna, Paul Wachs. 4. Concert-Stück, Op. 92, Schumann. Miss Hulman and Mr. Doerner. 5. Suite Gothique, L. Boellman. Introduction, Choral, Minuet; Priere à Notre Dame, Toccata. 6. Noel, Th. Dubois. 7. Toccata from the Fifth Symphony, Ch. M. Widor.

WEDNESDAY AFTERNOON. 1:30 P. M.—Round-Table Discussion of Voice Topics: 1. "Tone Production *vs.* Pronunciation," Mr. Otto Engwerson, Columbus. 2. "Breathing." Mrs. Anna J. Dotson, Mechanicsburg. 3. "The physical preparation for singing." Mr. S. H. Blakeslee, Delaware. 4. "Facial expression." Mr. B. W. Rice, Sidney. 5. "Enunciation." J. S. Van Cleve, Cincinnati. 6. "Resonance." Mr. James Bird, Marietta.

3:00 P. M.—German and Italian Song Recital, given by Mrs. Volera Koeppel-Griffiths, Delaware, assisted by Mr. George W. Andrews, organist, Oberlin. Program—1. Aria, "Prepare thyself, Zion" (Christmas Oratorio), Bach. 2. Restless Love, Schubert; "The bird sang the whole night through," Ries; "From grief I can not measure," Franz; "Thou blossoming lilac," Brahms. 3. "Dreams," R. Wagner; "Stand still," R. Wagner. 4. Suite No. 1, in E minor, for organ, Geo. W. Andrews. 4. "A te, mio suolo ligure," Mercadante; Cavatina, "Di tanti palpiti," Rossini; Romanza, "A parli à un core," Verdi. 5. "He loves me not," Mascagni. 6. "A vision," Sgambati.

WEDNESDAY EVENING. 7:30 P. M.—Piano Recital of Compositions by Living Composers, given by Mr. Armin W. Doerner, pianist, Cincinnati, assisted by Miss Anna Hulman, pianist, Cincinnati, and Mr. F. E. Tunison, tenor, Dayton. Program—1. Impromptu, Op. 66, for two pianos, Carl Reinecke. Miss Hulman and Mr. Doerner. 2. Songs. Mr. Tunison. 3. Transcription, "Im Süden," Reinecke; Enticelles, Op. 36, Moszkowski; Wald-Elfen, Op. 70, Ludwig Schytte; Scene, Humoresque, Arthur Bird; Album-Blatt, Op. 18, Emil Liebling; Toccata, Op. 18, Sgambati; Romance, from Suite, Op. 15, Arthur Foote; At the Spring, Raphael Joseffy; Romantische Episode, P. Scharwenka. 4. Songs. Mr. Tunison. 5. Concerto in B-flat minor, Louis Conrath. Orchestra parts played on second piano by Miss Hulman. At the close of this recital a formal reception will be tendered to the members of the O. M. T. A. by the Ladies' Musical Club of Delaware.

THURSDAY MORNING, DEC. 30. 8:30 A. M.—Public School Round-Table, A. J. Gantvoort, chairman. 1. "To what extent should music in the schools be a preparation for a higher study of the subject?" Mr. N. L. Glover, Akron; Mr. I. W. LaChat, Cambridge. 2. "How can the Supervisor best aid the regular teacher?" Mr. Walter Aiken, Cincinnati. 3. "How can the study of music in the rural schools be fostered and stimulated?" Mr. J. E. Mack, Greenfield, Ind., and Mr. H. H. Johnson, Mansfield. 4. "The work of the High School—Of what should it consist if music has been well taught in the lower grades?" Mr. B. Watson Burgess, Cleveland. "What is to be done with pupils who enter under the Boxwell Law?" Miss Dora C. Reiter, Miamisburg. "Of what should it consist if music has not been taught in the lower grades?" Mr. J. Powell Jones, Painesville, and Mr. S. C. Harding, Oberlin. 5. Question Box.

10:30 A. M.—Piano Recital of Russian and Polish Compositions, given by Mr. Howard F. Pearce, pianist, Dayton, assisted by Mrs. Katharine H. Talbott, Dayton. Program—Prelude, Op. 3, No. 2, Rachmaninoff; Theme and Variations, Op. 19, Tschaikowski. 2. Songs, Tschaikowski. Mrs. Talbott. 3. 24 Preludes, Op. 28, Chopin. 4. Songs, Rubinstein. 5. The Lark, Glinka-Balakirew; Islamey, an Oriental fantasy, Glinka-Balakirew.

THURSDAY AFTERNOON. 1:30 P. M.—Business Meeting.
3:30 P. M.—Lecture on "The Orchestra," illustrated. Mr. Johann Beck, Cleveland.

THURSDAY EVENING. 7:30 P. M.—Concert, given by the Cincinnati Symphony Orchestra. Mr. Frank Van der Stucken, conductor. Soloist: Mr. Edouard Buchheim, pianist, Cincinnati. Solo number: Concerto in C minor, St. Saens. Mr. Haase, vocalist, will also appear.

THE STUDY OF PIECES.

PERHAPS I could not take up a subject of more interest than the one chosen, for the obvious reason that the end and aim of all students of instrumental music is to play acceptably more or less of a repertoire, either to their friends or to the public, as the case may be.

I said to play *acceptably*. What does this mean? Does it mean to stumble through pieces, or to leave out parts of pieces, or to play awkwardly as to movements, or extravagantly as to interpretation? Not at all. Yet how many of our playing acquaintances are able to avoid these faults, and can you count even one who can play to you thirty minutes, or an hour, and play so interestingly as to hold your attention for that length of time?

What is the cause of so much faulty and inaccurate playing—is it lack of ability or lack of correct training? Let me assure you that in nine cases out of ten, yes, in ninety-nine out of a hundred, the defects are due to the latter cause. There is a way to study pieces which leads to successful playing, both as to execution and interpretation.

In the first place, do not attempt to learn a piece requiring a velocity of eight hundred notes per minute if you can barely struggle through six hundred notes per minute in your plain, every-day scales and arpeggios, for the reason that your attempt will be fatal in two ways. First, you will wear out the piece before you get it learned, and, second, by your attempt to cope with a faster tempo than you really have acquired ease in playing, you will stiffen every muscle and strain every nerve to its greatest tension, thereby forming the habit of playing with contracted muscles, which is both hurtful and exceedingly inartistic. Such injudicious playing is harmful, and the injuries received very hard to overcome.

Choose a piece which does not contain any technical form with which you are not familiar, and then proceed to memorize it, hands separately, studying at the same time to acquire correct playing movements, such as perfect finger action, relation of hands to keys, easy and graceful arm movements at the beginning and end of phrases, and also in chord-playing. Should there be any octaves, decide to play them with a legato movement if they are to be played slowly and are not marked staccato. If rapid, employ the staccato movement, and see that you make easy and equal up-and-down motions of the wrist, being careful of bringing the weight of the hand equally upon the first and fifth fingers.

Memorize also the fingering, and always finger the same passages in the same way. When this has been accomplished, and the piece can be played at both slow and fast tempi, hands separately, with easy and graceful motions, and, if at the clavier, even clicks, or at the piano, *even tones*, then memorize hands together, using the same careful discrimination as to motions and evenness of tones or clicks as when practicing hands separately.

When this is accomplished begin to study for a true interpretation—study to bring out the melodies, give every crescendo and diminuendo, ritard, accellerando, in fact, all expression marks, a precise and careful attention, first in slow practice, and then, as progress is made, increase the tempo until the proper one is reached.

In a comparatively short time after the piece is memorized you will be able to execute it in the tempo marked, and, if you have followed the directions here given carefully, you will play it with a beautiful interpretation also.

Now, one word more. In order to keep your piece in first-class playing condition, give at least once a week a thorough practice, hands separately and hands together, at a slow tempo. By following this practice you will soon have a large repertoire of pieces which you may well be proud of, and which you can play acceptably to your friends or the public.—*Mrs. A. K. Virgil, in Pianist and Organist.*

ONE-HANDED PIANISTS.

IN an English contemporary we noticed a letter, in which the following passages are of great interest:

R. J. P. writes: "I have rather a curious pianoforte pupil. She has only one hand (right); the other (left) is artificial. . . . Can you or your readers tell me of some good music adapted to the above case? There may be other cases of a similar kind; it would be very interesting to know."

The English lady is by no means *sui generis*. The greatest one-handed player that ever lived is Count Géza Zichy, and he is a better pianist by far than many of our best-known artists.

Through the carelessness of a friend, Count Zichy was shot in the arm while hunting.

The amputation of the member threw the young man, who had early shown great talent for music, into complete despair. He loved music beyond everything else, and had acquired remarkable proficiency on the piano, under Liszt and Robert Volkmann. After his frightful accident Count Zichy hurried to Rome, where he sobbed out his agony on the breast of his friend and master, Liszt.

"Never despair," said Liszt, "so long as you have one arm."

"But what can I do with one hand?" wailed Zichy.

"One hand is everything," replied Liszt; "I shall prove to you that a great virtuoso can do that with one hand for which others require two. I can play any piece you name with my left hand."

Liszt seated himself at the piano, and played pieces by Tausig, Chopin, himself, and, finally, a sonata by Beethoven—all with the left hand alone!

Zichy listened with growing astonishment.

"Only Liszt, the master, can do that," he said sadly.

Liszt smiled and replied: "The master, and—you. Watch me closely, and, when I have finished, imitate me as closely as you can."

Liszt played a piece by Tausig very closely. Zichy went to the piano, and succeeded beyond his wildest expectations by playing the piece perfectly.

Zichy seemed imbued with a new lease of life. He hurried home, buried himself in solitude, and spent whole days and nights in the cultivation of his technique, and the arrangement of well-known pieces for his own peculiar use.

He has since achieved ringing triumphs in Italy, Germany and Paris, where he became the sensation of the hour.

METRONOMES.

THE JOHN CHURCH COMPANY lay claim to the distinction of being the first manufacturers of metronomes to guarantee the little musical accessory as absolutely correct and perfect. The foreign-made metronome seems doomed as the Church Company is making vast quantities of them, and at a price below what the importer must pay for the foreign article without the guarantee. An absolutely correct metronome is a necessity to every musician, but a poor one is about as useful as wire strings on the bass drum. —*Music Trades, Nov. 13.*

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Christmas Supplement to the Musical Visitor.
DECEMBER 1897.

Break forth into joy.

Nº 1925.

CHRISTMAS.

J. R. Murray.

Spirited.

ff

Break forth in-to joy! break forth in-to joy! break forth in-to joy, in-to joy!

ff

Sing to-geth-er, sing to-geth-er, ye waste plac-es of Je-ru-sa-

Ped.

lem; sing to-geth-er, sing to-geth-er, ye waste pla-ces of Je-ru-sa-lem.

Ped.

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SOLO. Sop. or Ten.

For the Lord, for the

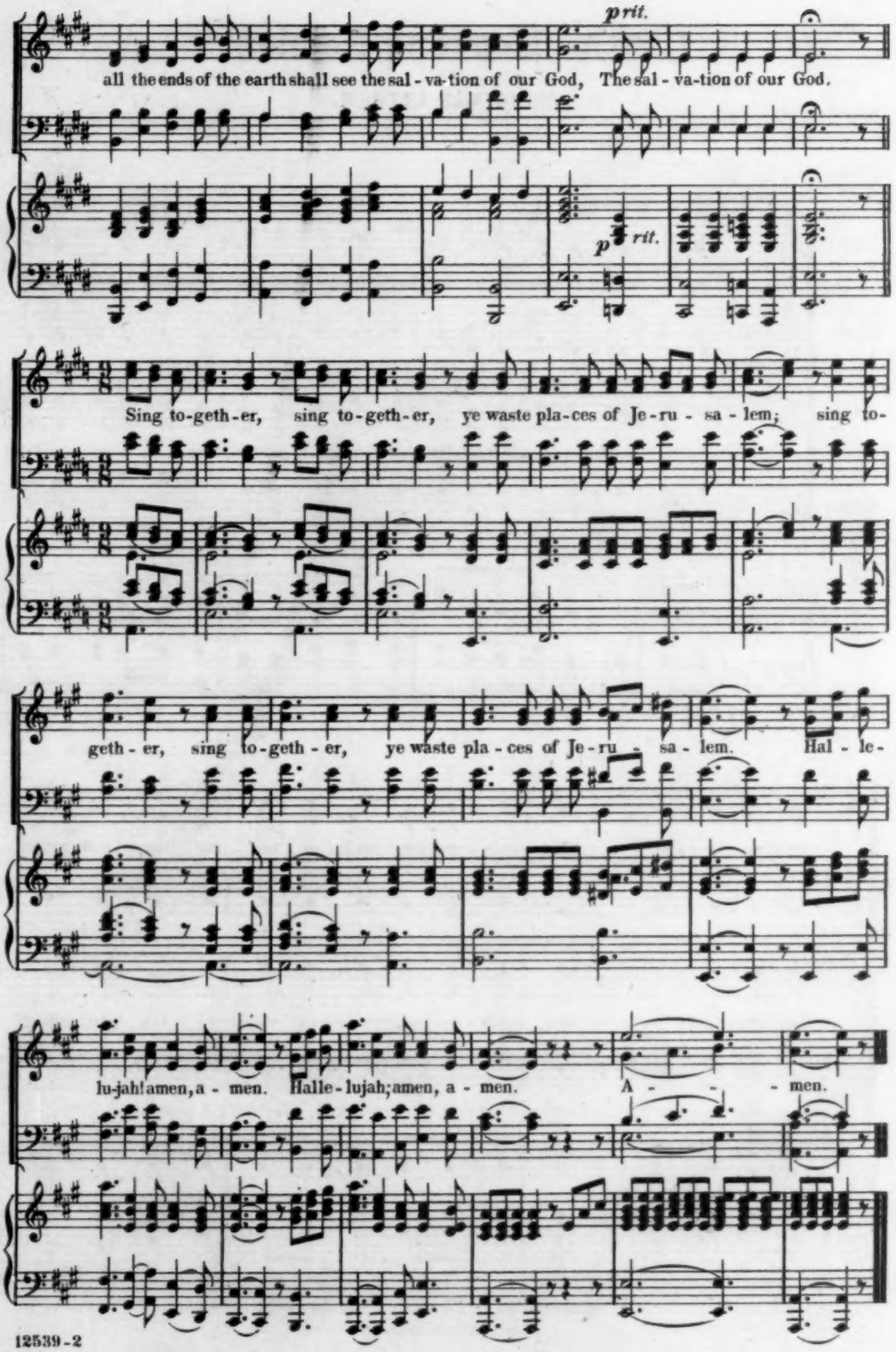
Lord hath com - fort-ed His peo - ple, He hath redeem - ed! He hath re-

deem - ed! He hath re-deem - ed Je-ru - sa - lem, He hath re-

deem - ed, He hath redeem - ed, He hath re-deem - ed Je-ru - sa - lem.

Quartet or Chorus.

The Lord hath made bare his ho - ly arm in the eyes of all the na - tions, And


p rit.
all the ends of the earth shall see the sal - va - tion of our God, The sal - va - tion of our God.
p rit.
Sing to-geth-er, sing to-geth-er, ye waste pla-ces of Je-ru - sa - lem; sing to-
geth - er, sing to-geth - er, ye waste pla - ces of Je-ru - sa - lem. Hal - le-
lu-jah! amen, a - men. Halle-lujah; amen, a - men. A - - - men.

Let the Heavens Rejoice.

CHRISTMAS ANTHEM.

№ 1907.

H. P. DANKS.

Allegretto maestoso.

SOP. *f* Let the heav'ns re-joice, and let the earth be glad, let the sea make a noise, and the

ALTO.

TEN. *f* Let the heav'ns re-joice, and let the earth be glad, let the sea make a noise, and the

BASS.

f

ful-ness there - of. Sing prais - es, sing prais - es un - to the Lord, which

ful-ness there - of. Sing prais - es, sing prais - es un - to the Lord, which

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dwell-eth, which dwell-eth in Zi-on. Make a joy-ful noise un-to the

dwell-eth, which dwell-eth in Zi-on. Make a joy-ful noise un-to the

cresc.

Lord, un-to the Lord, all ye lands. Serve the Lord with glad-ness,

cresc.

Lord, un-to the Lord, all ye lands. Serve the Lord with glad-ness,

cresc.

ff *rall.*

serve the Lord with gladness, and come be-fore his pres-ence, his presence with a song.

ff *rall.*

serve the Lord with gladness, and come be-fore his pres-ence, his presence with a song.

ff *rall.*

SOLO. Soprano or Tenor.

Cantabile.

mf

For be - hold I bring you good ti - dings, good ti - dings, good tidings of great

cresc. *f* *mf*

joy. which shall be to all peo - - ple, for un-to

cresc. *f*

you is born this day, this day in the cit - y of

cresc. *f*

Da - - vid, a Sav-ior which is Christ the Lord.

cresc. *f*

Tempo I.

f

Ho - san - na, ho-san - na, ho - san - na, ho - san-na to the Son of Da - vid!

f

Ho - san - na, ho-san - na, ho - san - na, ho - san-na to the Son of Da - vid!

f

f

mf *cresc.*

Bless-ed is he that com - eth, that com-eth in the name of the Lord! Ho -

mf *cresc.*

Bless-ed is he that com - eth, that com-eth in the name of the Lord! Ho -

mf *cresc.*

f

san - na, ho - san - na, ho - san - na to the Son of Da - vid!

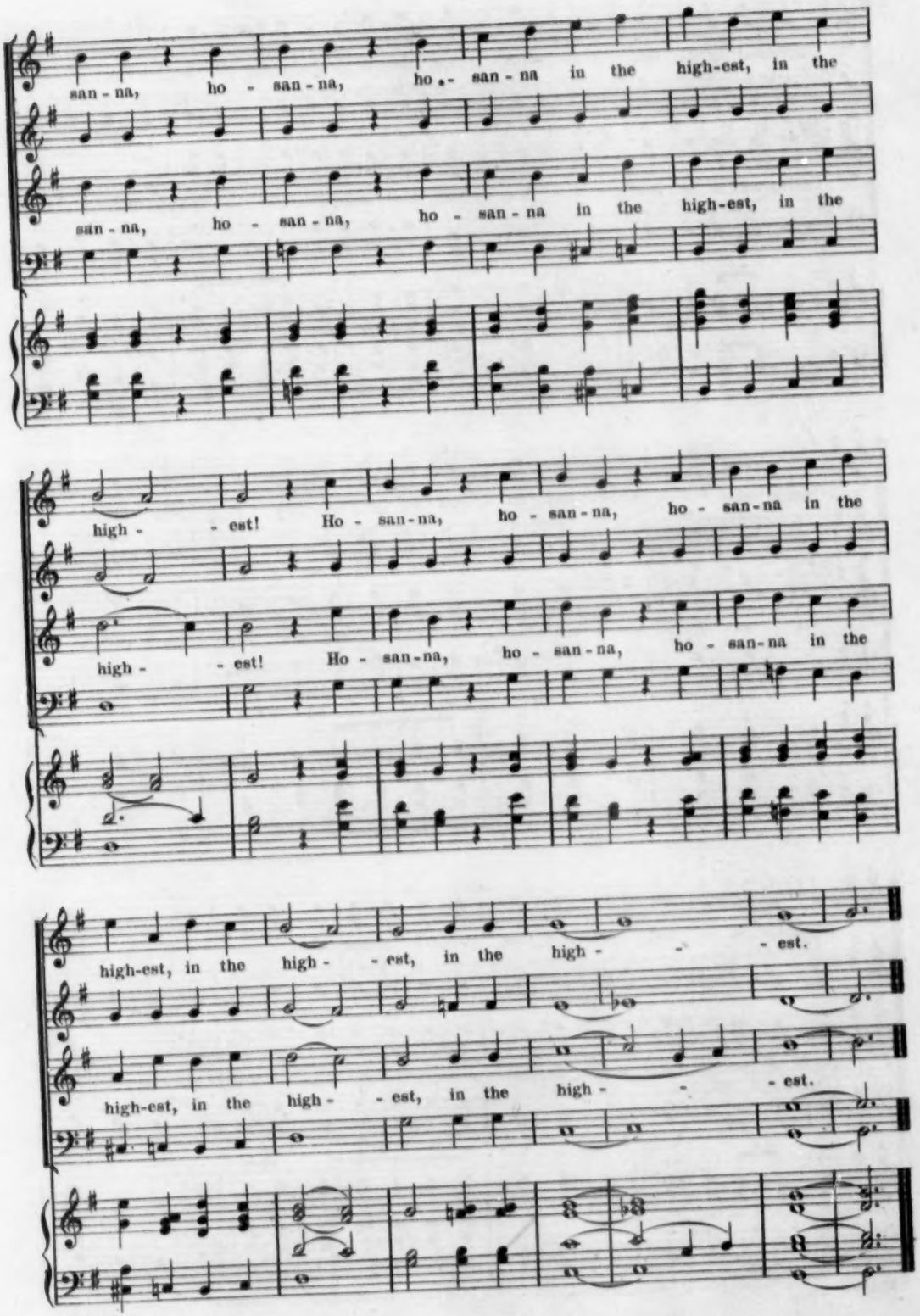
f

san - na, ho - san - na, ho - san - na to the Son of Da - vid!

f

Bless-ed is he that com - eth, that com-eth in the name of the Lord. Ho -

Bless-ed is he that com - eth, that com-eth in the name of the Lord. Ho -


san - na, ho - san - na, ho - san - na in the high-est, in the
san - na, ho - san - na, ho - san - na in the high-est, in the
high - - est! Ho - san - na, ho - san - na, ho - san - na in the
high - - est! Ho - san - na, ho - san - na, ho - san - na in the
high-est, in the high - - est, in the high - - - est.
high-est, in the high - - est, in the high - - - est.

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—*O. W. Holmes.*

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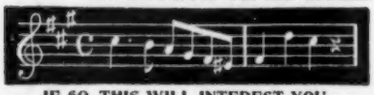

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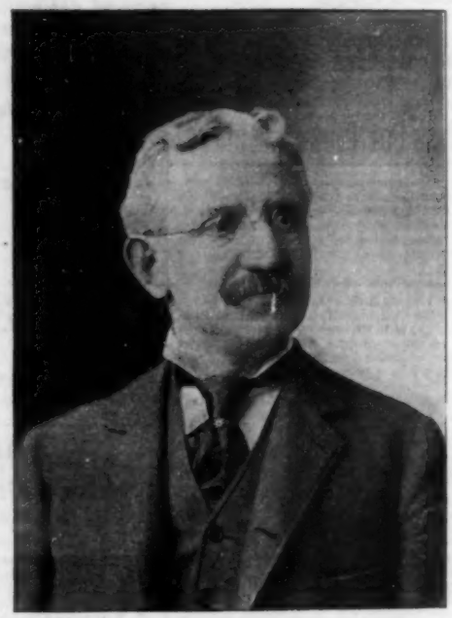

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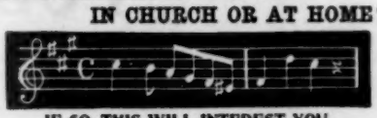

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P. S.—We are especially pleased with the words. The rote songs are little gems indeed.

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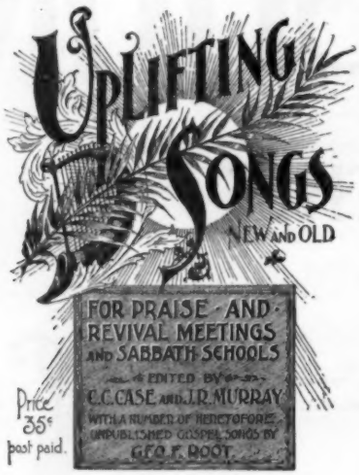

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NETTA HOSMER.

From F. F. Tourner, Superintendent of Monroe County, Ind.

BLOOMINGTON, IND., September 20, 1895.

I have been so busy for the past month that I have not examined the "Model Music Course" thoroughly, but I am convinced that the series is a good one, and the way the course is graded it can be used by scholars of all ages. I would be much gratified if we could secure its adoption in all the schools of Indiana, and especially of Monroe County. I commend it to school officers and teachers everywhere. F. F. TOURNER.

From P. M. Bach, Supervisor of Music in the Public Schools of Colorado Springs, Colo.

COLORADO SPRINGS, COLO., July 15, 1895.

From the rapid glance I have taken over the first three books of your "Model Music Course" I venture to say that the exercises and songs, which seem to be perfect models of melody and counterpoint, and arranged in pedagogic sequence, will warrant the rigid test of the classroom at the hands of the educator, being based on the inductive plan, the only true educational principle. P. M. BACH.

From B. C. Welgamood, Teacher of Music in Public Schools of Piqua, O.

PIQUA, OHIO, September 16, 1895.

Having thoroughly examined the Primer and First, Second, and Third Readers of the "Model Music Course," I have no hestitation in saying that I think it is the best system now in print.

It is the only system in which the work is laid out by months and weeks. The exercises and songs are the most practical and most musical of any I have seen, and the kind of poetry used is far superior to any child-poetry I know of.

The system surely fills a long-felt want, and I sincerely wish you abundant success with it. B. C. WELGAMOOD.

From Geo. A. Chambers, Superintendent of Public Schools, Delaware, O.

DELAWARE, OHIO, September 26, 1895.

The Primer, First Reader, Second Reader, etc., of the "Model Music Course" were received some time ago. I have submitted them to our music teacher, Miss Genevieve Humphreys, and we have examined them and are pleased with the arrangement and plan of the books.

I presented the matter to our Board and asked for their adoption.

GEO. A. CHAMBERS.

From J. N. Baldwin, Deedsville, Ind.

DEEDSVILLE, IND., September 26, 1895.

The "Model Music Course" received by me meet the required wants in the Graded Schools of Indiana. They are models of neatness and gems of thought. We believe that a combination of their grade to suit the country schools with only one room would be highly appreciated by many teachers and pupils.

J. N. BALDWIN.

From John A. Wiltermood, Clinton, Ind.

CLINTON, IND., September, 1895.

The "Model Music Course" is all that the term means. It merits the careful consideration of school men. JOHN A. WILTERMOOD.

From F. J. George, Superintendent of Perry County, Ind.

TELL CITY, IND., October 31, 1895.

You sent me but one book, and that is the First Reader. I like it very much; it is so simple that a child can easily learn to master the principles of music. The selection of songs is one of the pleasing features of the book, since it not only teaches the elements of music, but also good literature. The makeup of the book is first-class in every respect. F. J. GEORGE.

From Chas. L. Moore, Conductor of Musical Conventions, of Winchester, Ind.

WINCHESTER, IND., November 9, 1895.

I have given the "Model Music Course" a careful examination, and can truly say that I am more than pleased. One thing I am especially pleased with, there are no charts connected with the course. The progress is so logically and so systematically put before the teacher and pupil that with little difficulty the system can be mastered, and, I think, can be successfully taught. The songs are bright and cheerful, and full of melody. I heartily recommend the course for public schools. CHAS. L. MOORE.

From Wm. E. Sheldon, Editor of The American Teacher, of Boston, Mass.

BOSTON, MASS., November 11, 1895.

For nearly thirty years I have been interested in instruction of vocal music in American public schools. In 1865, while master of the Hancock School for Girls, in the city of Boston, I began to make a special study of the subject, and tested the best-known methods of teaching it. Since that period I have watched with care the methods that have been adopted, and feel therefore prepared to judge with some degree of intelligence of the merits of your Music Readers. I am pleased to say that "The Model Music Course" for schools deserves the hearty commendation I give these three readers. In my judgment they present the study of elementary music in accordance with best recognized principles of introduction. They are happily adapted to the grades for which they were intended. The authors show a knowledge of child-life and developments, and adapt their exercises to the securing of ability to read good music readily at sight, and at the same time cultivate a taste and appreciation of musical expression that will convey the best interpretation of thought in song. The songs are of a popular and patriotic character.

WM. E. SHELDON.

From Miss Edna Hunter, Converse, Ind.

CONVERSE, IND., October 11, 1895.

After carefully examining your First and Second Readers of the "Model Music Course" I would say that I consider them worthy of a place in every schoolroom. The songs are so appropriate and pleasing, as well as instructive to the little ones. EDNA HUNTER.

From C. A. Ward, Fostoria, Ohio.

FOSTORIA, O., November 11, 1895.

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In their silent and eddying rings;
We tremble, they touch us so lightly,
Like feathers from angels' wings.
—*Faber.*

I hear the wind among the trees
Playing celestial harmonies,
I see the branches downward bent
Like keys of some great instrument.
—*Longfellow.*

Heaven's thunders melt in music.
—*Frere.*

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· PUBLISHED · MONTHLY ·

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GEORG KRÜGER, Pianist.

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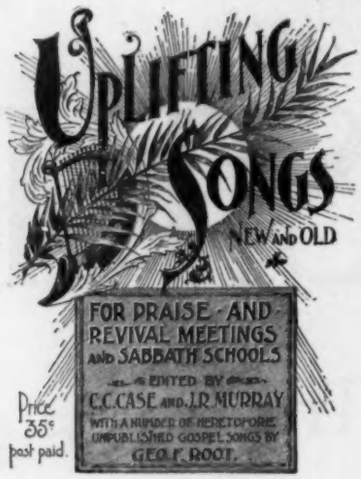

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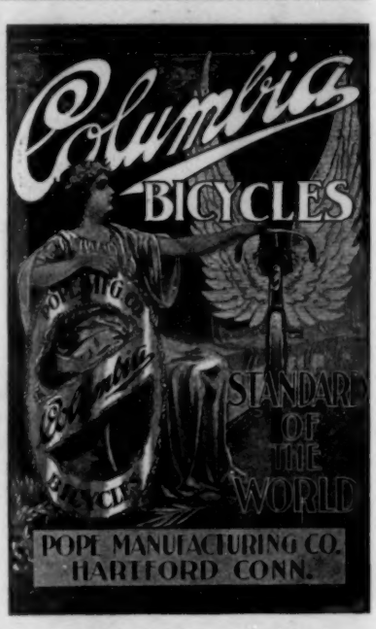

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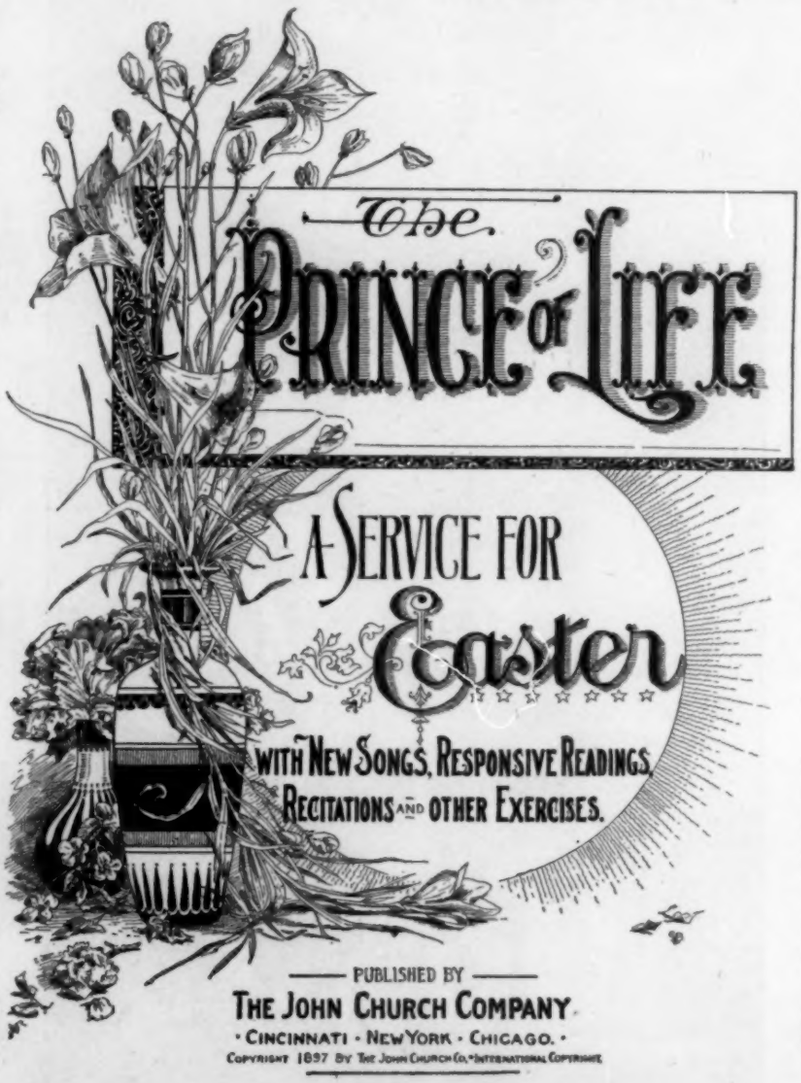

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Why lovest thou that which thou receivest not gladly,
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# # # #

If the true concord of well-tuned sounds,
By unions married, do offend thine ear,
They do but sweetly chide thee, who confounds
In singleness the parts that thou shouldst bear.

# # # #

Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering,
Resembling sire and child and happy mother
Who, all in one, one pleasing note do sing.

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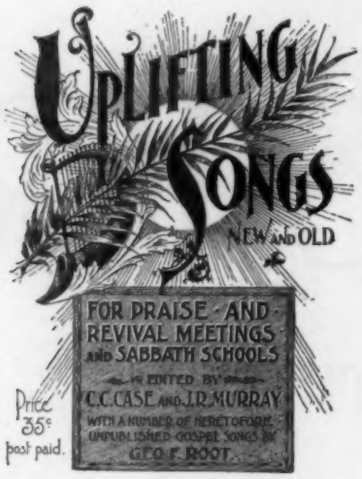

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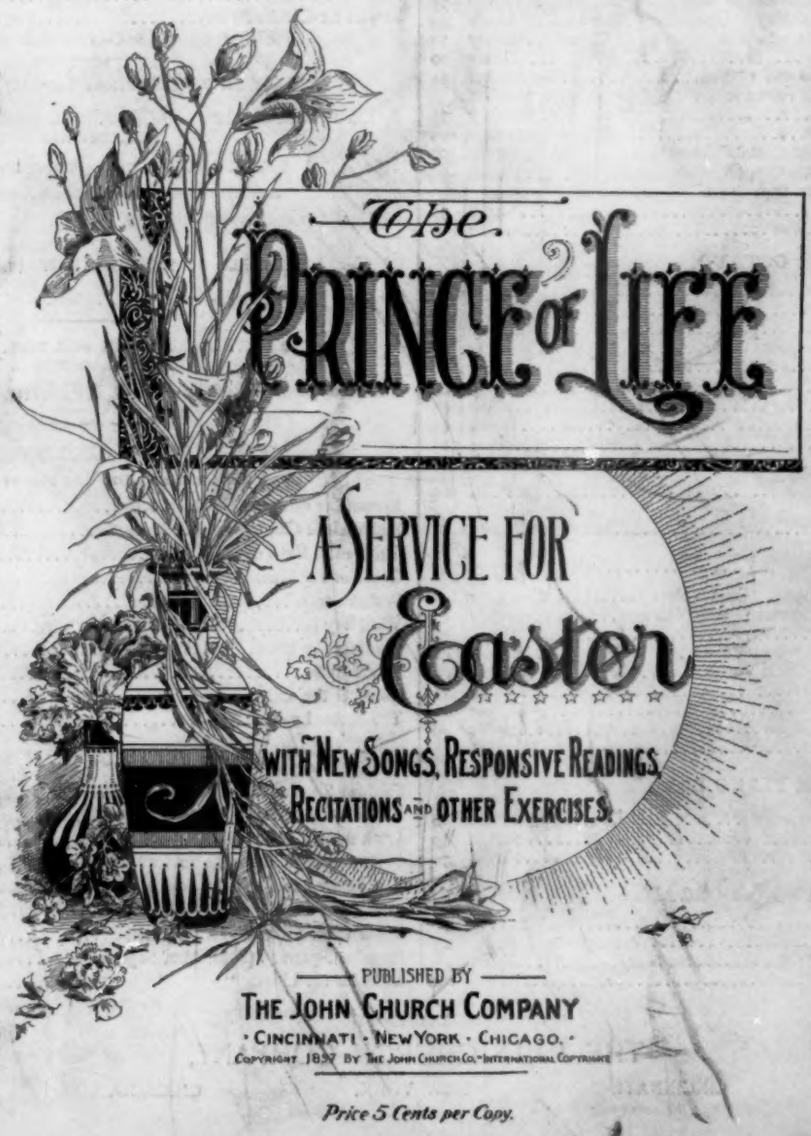

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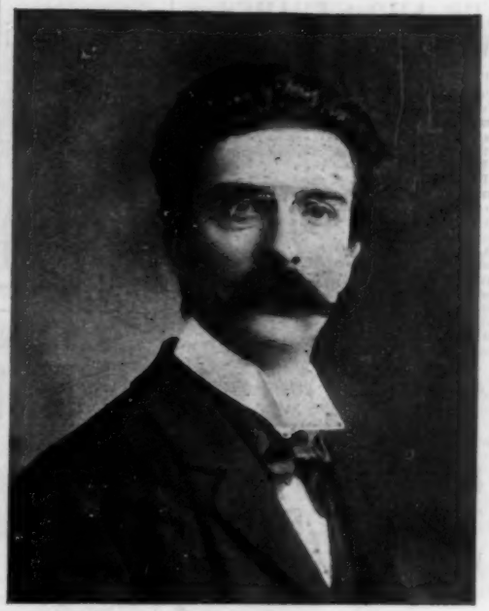

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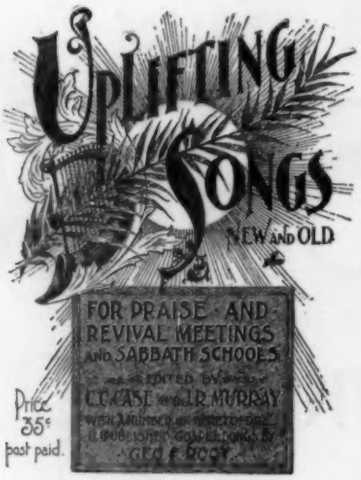

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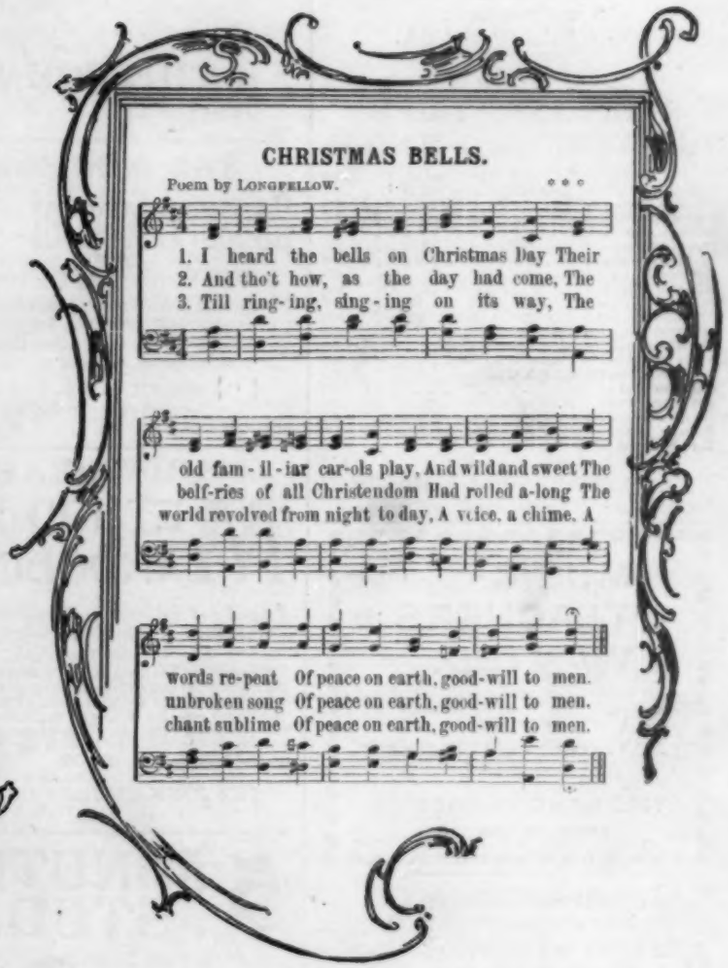

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2. And tho't how, as the day had come, The
3. Till ring-ing, sing-ing on its way, The

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belf-ries of all Christendom Had rolled a-long The
world revolved from night to day, A voice, a chime, A

words re-peat Of peace on earth, good-will to men.
unbroken song Of peace on earth, good-will to men.
chant sublime Of peace on earth, good-will to men.

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